

The chapel choir book

George W. Lloyd

THE

CHAPEL CHOIR BOOK.

A COLLECTION OF CATHOLIC MUSIC,

CONSISTING OF

MASSES, ANTHEMS, CHANTS, AND HYMNS,

TO WHICH IS PREFIXED

A SHORT TREATISE ON THE ART OF SINGING.

DESIGNED FOR

PUBLIC WORSHIP, AND SUNDAY AND SINGING SCHOOLS.

EDITED BY

GEO. W. LLOYD.

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INDEX.

STEREOTYPED AT THE
BOSTON STEREOTYPE FOUNDRY.

ELEMENTARY PRINCIPLES OF MUSIC.

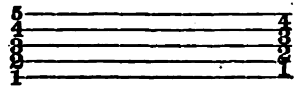
MUSICAL CHARACTERS are representatives of musical sounds; it is, therefore, of great importance to the pupil that these characters be well understood. A NOTE has three principal qualities, which must be so well known to the student, as to be distinguished at sight: —

1st. In regard to pitch — how high or how low is it?
2d. In regard to length — how long or how short is it?
3d. In regard to force — how loud or how soft is it?

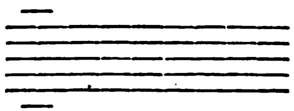
Notes have different values, and it is necessary that the value of each and its relation to others should be clearly understood. To accomplish this is the design of this little treatise, and should be the aim of every teacher. But more than this is necessary, and that is constant and patient practice, until the pupil can sing correctly at sight, without the help of an instrument.

THE STAFF.

This is the first thing made in the construction of a piece of music. The staff now generally used consists of five lines and four spaces, thus: —



These lines and spaces make nine degrees, which are counted from bottom to top. When more degrees are wanted, additional lines are made above or below the staff, thus: —



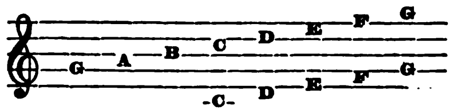
These are called added or leger lines.

THE CLEFS.

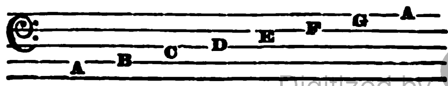
There are two clefs now in general use for vocal music; viz., the G clef, made thus, and placed on the second line of the staff, and the F clef, thus, placed on the fourth line of the staff. The latter is used for the Bass, or lowest male voices, and the former for Soprano, Alto and Tenor; but it represents the Tenor an octave higher than it should be. This has been done in order to save the pupil the trouble of learning the C clef, formerly in use for the highest male voices. But the use of the G clef need cause no embarassment to the singer. Its only difficulty is in the harmony or counterpoint, where it is used "*con licenza.*"

The staff, by itself, has no definite meaning in regard to the pitch of notes, but with the clef each line and space has its own peculiarity. These lines and spaces are named from the first seven letters of the Alphabet. Thus the G clef determines that all the notes on the second line where it is placed are G; hence the second space is A, the third line B, and so on.

EXAMPLE.



The same follows from the F clef: —



The G in the fourth space of the Bass staff, represents the lowest tone on the Violin. The G on the second line, in the G or Treble staff, is one octave above the first. The pupil must commit the foregoing to memory, so as to name the letters on each staff without hesitation.

THE SCALE

Is a succession of five tones and two semitones. There are two scales — the Major, or greater, and the Minor, or lesser. The difference in the two consists in this: the Major scale has the semitones between the 3d and 4th, and the 7th and 8th degrees, ascending and descending. In the Minor scale the semitones are between the 2d and 3d, and 7th and 8th, ascending, and between the 5th and 6th, and 2d and 3d, descending. The first is most used and should be well understood by the beginner before attempting the Minor. The scales are named from the letter on which they begin: if the first note is A, it is called the scale of A, and so with the other letters. The scale is subdivided into 12 semitones, each of which may be the foundation of a particular scale. Hence there are twelve Major and twelve Minor Scales, but they are not all used in vocal music.

OF NOTES.

These are characters placed upon the staff and indicate the pitch and duration of sound. They are as follows: — Semibreve, Minim, Crotchet, Quaver, Semiquaver, Demisemiquaver. The first is twice the length of the second, and so on, according to the following table: —

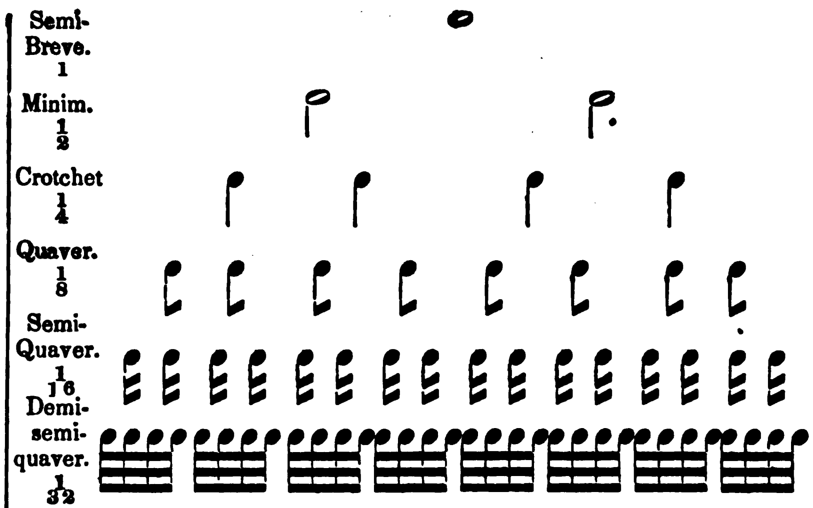
1 Semibreve is equal to 2 Minims,

1 Minim " 2 Crotchets,

1 Crotchet " 2 Quavers,

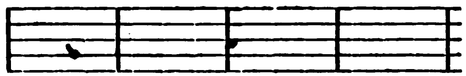
1 Quaver " 2 Semiquavers,

1 Semiquaver " 2 Demisemiquavers,



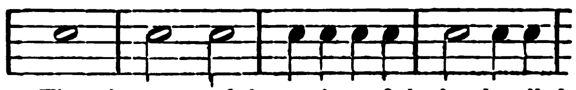
TIME.

Notes, when placed upon the staff, are divided by means of bars, thus: —



During the performance of a piece, the same length of time is measured to each bar, and every bar has the same value in notes.

EXAMPLE.



In singing, Time is measured by motions of the hand, called beats, and these are 2, 3, or 4, in a bar, according to the time. Time is divided into three sorts, Common, Triple, and Compound. Common Time has two marks, $\frac{2}{4}$ and C. Triple Time has three marks, $\frac{3}{2}$, $\frac{3}{4}$, and $\frac{3}{8}$. Compound Time, two marks, $\frac{6}{4}$, and $\frac{6}{8}$. The lowest of these figures expresses the fractional part of a Semibreve, and the upper figure the number of these parts contained in a bar; thus, $\frac{2}{4}$ means two Crotchets in a bar; C, two minims, $\frac{3}{2}$ three minims; $\frac{6}{4}$, six Crotchets; and $\frac{6}{8}$, six quavers, or their equivalent.

RESTS,

Or marks of silence, are characters to correspond with the different kinds of notes in use. They are as follows: Semibreve, ; Minim, ; Crotchet, ; Quaver, ; Semiquaver, ; and Demisemiquaver, ; and the same time must be allotted to these as to the notes they take the place of.

OF THE STAFF, CLEF, AND NOTES COMBINED.

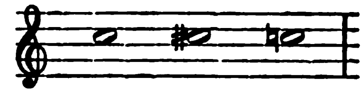
These form the groundwork of a musical composition; disconnected, they are of no use, but united together, they are the only means of expressing musical sounds.

EXAMPLE.



THE SHARP, FLAT, AND NATURAL.

The Sharp ♯, when placed before a note, raises it one semitone. The Flat ♭, placed before a note, lowers it one semitone. The Natural ♮, before a note restores it to its original state, thus:—



In this example, the first and third notes are alike, but the second is a semitone higher than the other two. Sharps and Flats are used in the beginning of all pieces except in the key of C Major and A Minor: when so used, they are called Essential; but when used in the body of a composition, they are called Accidentals: in the first case, they affect the line or space in which they are written to the end of the piece; in the latter, they only apply to the bars in which they appear.

OF SOLMIZATION, OR SINGING BY SYLLABLES.

This is an artificial method of obtaining a correct enunciation of the tones and semitones of the Scale, which, if practised with care, diligence, and perseverance, will ultimately lead to a correct and pleasing style of performance; it also enables the singer to do his part as well in one key as another.

The following table exhibits the different keys, most in use, with the syllables to each. These should be committed to memory, and afterwards applied to the exercises in various keys, on page 10.

The teacher should explain the intervals, and the relation they have to the key note in the different Scales—observing that the semitones are always between the syllables Mi, Fa, and Si, Do.


INTERVALS.
SYLLABLES.
1 DO
2 RE
3 MI
4 FA
5 SOL
6 LA
7 SI
8 DO
8 DO
7 SI
6 LA
5 SOL
4 FA
3 MI
2 RE
1 DO
SCALE OF A MAJOR.
A B C D E F G A A G F E D C B A
B FLAT MAJOR.
B C D E F G A B B A G F E D C B
C MAJOR.
C D E F G A B C C B A G F E D C
D MAJOR.
D E F G A B C D D C B A G F E D



N. B. The keys of A, B, D, and E, are sung the same, whether the signature be sharps or flats.

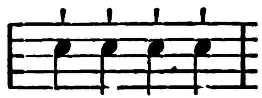
OTHER CHARACTERS USED IN VOCAL MUSIC.

The Slur binds two or more notes together, thus:—



The notes so bound together are to be sung to one syllable. Staccato marks indicate that the notes over which they are placed are to be pronounced short and in about one half the usual time.

EXAMPLE.



To be sung as if written thus:—

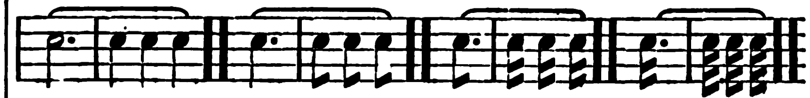


The term *Legato* means the reverse of Staccato, viz., that the notes are to be held their exact length.

THE DOT.

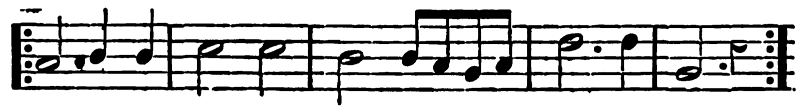
The character placed *after* a note or rest increases its length *one half*; hence, a dotted Minim is equal to three Crotchets; a dotted Crotchet is equal to three Quavers, &c.

EXAMPLE.



A Double Bar is used to divide the different subjects of the piece, and a dash after the Double Bar, thus, shows a final close.

The Repeat, is a sign that what is contained within these marks is to be sung twice, the same as if the notes had been twice written.



The Pause indicates that the notes over which it is written may be held at the pleasure of the performer. So when placed over a rest, The Rest may be extended *ad libitum*. There are other signs used in vocal music, but these are all that are of importance, and more would only serve to embarrass the pupil and retard his progress.

The foregoing instructions have been rendered as plain and short as possible, in order that the pupil may commit them to memory: and it is hoped that no one who attempts to learn the art of singing will neglect this advice. A list of musical terms is added, with their definitions; this concludes the explanatory part of this work. Those who wish to acquire proficiency and elegance in the art, should take private lessons of some competent teacher.

A, signifies in, for, at, with, &c.
Adagio, (*or Ado*,) signifies the slowest time.
Ad libitum, at pleasure.
Affettuoso, in a style of execution adapted to express affection, tenderness, supplication and deep emotion.
Allegro, a brisk and sprightly movement.
Allegretto, less quick than Allegro.
Alto, Counter, or high Tenor.
Amoroso, in a soft and delicate style.
Andante, with distinctness. As a mark of time, it implies a medium between the Adagio and Allegro movements.
Andantino, quicker than Andante.
Anthem, a passage or passages of scripture set to music.
A tempo, in time.
Assai, generally used with some other word to denote an increase or diminution of the time of the movement; as *Adagio Assai*, more slow; *Allegro Assai*, more quick.
Base, the lowest part in harmony.
Bis, this term denotes a repetition of a passage in music.
Brilliante, signifies that the movement is to be performed in a gay, showy and sparkling style.
Cantabile, elegant, graceful, melodious.
Canto, song; or, in choral compositions, the leading melody.
Canto fermo, plain song.
Chorus, a composition or passage designed for a full choir.
Chromatic, a term given to accidental semitones.
Con, with.
Con furia, with boldness.
Crescendo, *Cres*., or <, with an increasing sound.
Con spirito, with spirit.
Da Capo, or *D. C.*, close with the first strain.
Del segno, from the sign.
Diminuendo, *Dim*., or >, with a decreasing sound.
Dirge, a piece composed for funeral occasions.
Divoto, in a solemn and devout manner.
Duetto, or *Duet*, music consisting of two parts.
Dolce, sweetness, softness, gentleness, &c.
E, and.
Expression, that quality of composition, from which we receive a kind of sentimental appeal to our feelings.
Expressivo, with expression.
Forte, strong and full.
Fortissimo, very loud.
Fugue, or *Fuge*, a piece in which one or more of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.
Forzando, [or *fz*.] the notes over which it is placed are to be boldly struck with strong emphasis.
Giusto, in an equal, steady, and just time.
Grave, *Gravemente*, deep emotion.
Grazioso, graceful; a smooth and gentle style of execution, approaching to piano.
Harmony, an agreeable combination of musical sounds, or different melodies, performed at the same time.
Interlude, an instrumental passage introduced between two vocal passages.
Interval, the distance between any two sounds.
Largo, somewhat quicker than *Grave*.
Larghetto, not so slow as *Largo*.
Legato, signifies that the notes of the passage are to be performed in a close, smooth, and gliding manner.
Lento, *Lentemente*, slow.
Ma, not.
Ma non troppo, not too much, not in excess.
Melody, an agreeable succession of sounds.
Men, less.
Mezza voce, with a medium fulness of tone.
Mezza, half, middle, mean.
Moderato, between Andante and Allegro.
Motto, much.
Non, not.——*Non troppo presto*, not too quick.
Oratorio, a species of Musical Drama, consisting of airs, recitatives, duets, trios, choruses, &c.
Overture, in dramatic music is an instrumental composition, which serves as an introduction.
Orchestra, the place or band of musical performances.
Pastorale, a composition generally written in measure of 6-4 or 6-8, the style of which is soothing, tender and delicate.
Piano, or *Pia*., soft.
Pianissimo, *Pianiss*., or *PP*, very soft.
Poco, little, somewhat.
Pomposo, grand, dignified.
Presto, quick.
Prestissimo, very quick.
Quartetto, a composition consisting of parts, each of which occasionally takes the leading melody.
Quintetto, music composed in five parts, each of which occasionally takes the leading melody.
Recitative, a sort of style resembling speaking.
Rippienno, full.
Sempre, throughout; as *sempre piano*, soft throughout.
Soprano, the Treble or higher voice part.
Sostenuto, sustaining the sounds to the utmost of their nominal length,
Staccato, the opposite to Legato; requiring a short, articulate, and distinct style of performance.
Senza, without; *Senza Organo*, without the organ.
Siciliano, a composition written in measure of 6-4, or 6-8, to be performed in a slow and graceful manner.
Soave, agreeable, pleasing.
Spirituoso, with spirit.
Solo, a composition designed for a single voice or instrument. Vocal solos, duets, &c., in modern music, are usually accompanied with instruments.
Subito, quick.
Symphony, a passage to be executed by instruments, while the vocal performers are silent.
Tacit, be silent.
Tardo, slowly.
Tempo, time.
Tasto Solo, denotes that the movement should be performed with no other chords than unisons and octaves.
Trio, a composition for three voices.
Tutti, all, all together.
Veloce, quick.
Vigoroso, with energy.
Verse, one voice to a part.
Vivace, in a brisk and lively manner.

The following exercises are intended for classes under the guidance, and with the necessary explanations of, a good master; but they can be used advantageously by individuals in private.

The pupil should beat the time in these lessons, and hold the notes their full length.

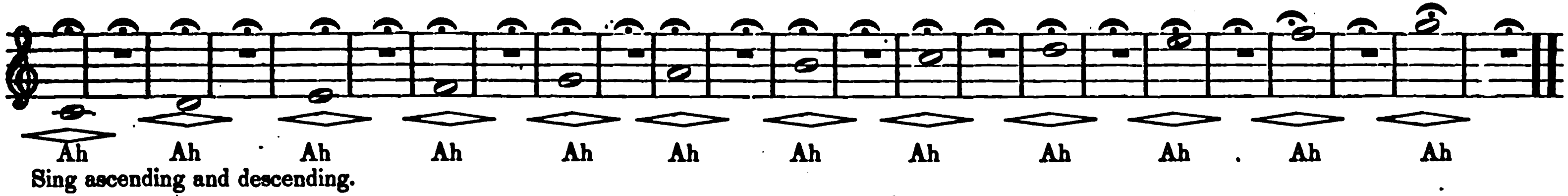
EACH LESSON TO BE PRACTICED UNTIL IT CAN BE SUNG CORRECTLY.




10
Do
11
A - - - - - - - - - men. A - - - - - - - - - - men. A-men. A - men. A - men.
A - - - - - - - - - - men. A - - - men. A - - - - - - - - - men. A - - - - - - - - - -
12
men. A - - men. A - men. A - - - men. A - - - - men. A - - - - - - men. Amen. A - - - men.


13
A - - - - - - - men.
A - - - - - - - men.
A - - - - - - - men.
A - - - - - - - - - - - -
men.
A - - - - - - - men.
14
A -
- - - - - - - - - men.
A - - - - - - - - - men.
A - - - - - - - - - men.
A - - - - men.


15
p mf f ff f p p mf f ff f p
Slow. Cres. Dim. Cres. Dim.
A - - - - - - - - - - - - - - - - men. A - men.
Allegro.
A - men A - men.


Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah
Sing ascending and descending.


*A - - - - - - - - - ve, A - - - - - - - - - - ve, A - - - - - - - - - - - - - - - - - - ve.
A - - ve, A - - ve, A - - ve, A - - ve, A - - ve, A - - ve, A - - - - ve,

In singing Latin words, it is of the greatest importance that the vowels be correctly pronounced. The following is the rule, and must invariably be observed: *A* is like *a* in the word "*father;*" *e*, like *a* in the word "*maker;*" *i*, like *e* in the word "*me;*" *o*, as in "*go;*" and *u*, like "*ou,*" but not like the English pronunciation "*you.*" In the diphthongs, the last letter only is pronounced.

The following detached words contain most of the vowel sounds.



THE LITANY OF THE BLESSED VIRGIN.

TO BE SUNG BEFORE MASS.



Sancta Maria,
Sancta Dei Genitrix,
Sancta Virgo Virginum,

Mater Christi,
Mater Divinæ Gratiæ,
Mater purissima,

Mater castissima,
Mater inviolata,
Mater intemerata,

Mater amabilis,
Mater admirabilis,
Mater Creatoris,

Ora pro nobis.

Mater Salvatoris,
Virgo prudentissima,
Virgo veneranda,

Virgo prædicanda,
Virgo potens,
Virgo clemens,

Virgo fidelis,
Speculum justitiæ,
Sedes sapientiæ,

Causa nostræ lætitiæ,
Vas spirituale,
Vas honorabile,

Ora pro nobis.

Vas insigne devotionis,
Rosa Mystica,
Turris Davidica,

Turris eburnea,
Domus aurea,
Fœderis arca,

Janua cœli,
Stella matutina,
Salus infirmorum,

Refugium peccatorum,
Consolatrix afflictorum,
Auxilium Christianorum,

Ora pro nobis.

Regina Angelorum,
Regina Patriarcharum,
Regina Prophetarum,

Regina Apostolorum,
Regina Martyrum,
Regina Confessorum,

Regina Virginum,
Regina Sanctorum omnium,
Regina Sanctorum omnium,

Ora pro nobis.

Agnus Dei, qui tollis peccata mundi
Parce nobis Domine.

Agnus Dei, qui tollis peccata mundi
Exaudi nos Domine.

Agnus Dei, qui tollis peccata mundi
Miserere nobis.

ANOTHER LITANY.*



* See words on the preceding page.


As - per - - - - ges me, Do - - - - - - - mi - ne, Hys - so - - po et . . . . . . mun - da - - bor;
la - - va - - - bis me, et su - - - . per ni - vem de - - - - - al - ba - bor. Mi - - - - se -
- - re - re me - - - - i, De - - - us, se - - cun-dum magnam miseri - cor - - - - - - di - am tu - - am.



The Anthem is repeated as far as the Ps. Miserere. On Passion and Palm Sunday the Gloria Patri is not sung; but after the Ps. Miserere, Asperges me is repeated.

ANOTHER ASPERGES.




va - - - bis me, La - va - - - bis me, su - per ni - - - vem de - al - - ba - - - bor.
va - - - bis me, La - va - - - bis me, et su-per - ni-vem, su - per ni - - - vem de - al - - ba - - - bor.
La - va - - - bis me, et su-per - ni-vem, su - per - - ni - - - vem de - al - - ba - - - bor.


Largo.
Mi - se - - re - - re me - - - i De - - us, se - cun-dum mag-nam, mi - se - ri - cor - diam tu - - am.
Mi - se - - re - - re me - - - i De - - us, se - cun-dum mag-nam, mi - se - ri - cor - diam tu - - - am.
se - - re - - re me - - - i De - - us, se - cun-dum mag-nam, mi - se - ri - cor - diam tu - - am


Chorus.
Duo, Allegro.
Glo - ri - a Pa - tri et Fi - li - o, et Spi - ri - tu - i Sanc - to
Glo - - ri - a Pa - tri et Fi - - li - - - o, Glo - ri - a Pa - tri et Fi - li - o, et Spi - ri - tu - i Sanc - to
p
Chorus.
Duo.
Si - - cut e - rat in prin - ci - pi - o, et nunc et sem-per
f
Si - - cut e - rat in prin - ci - pi - o, Si - - cut e - rat in prin - ci - - pi - o, et nunc et sem-per,
p
f



RESPONSES.

***Priest* 1*st*.** Ostende nobis Domine misericordiam tuam.

***Priest* 2*d*.** Domine exaudi orationem meam.



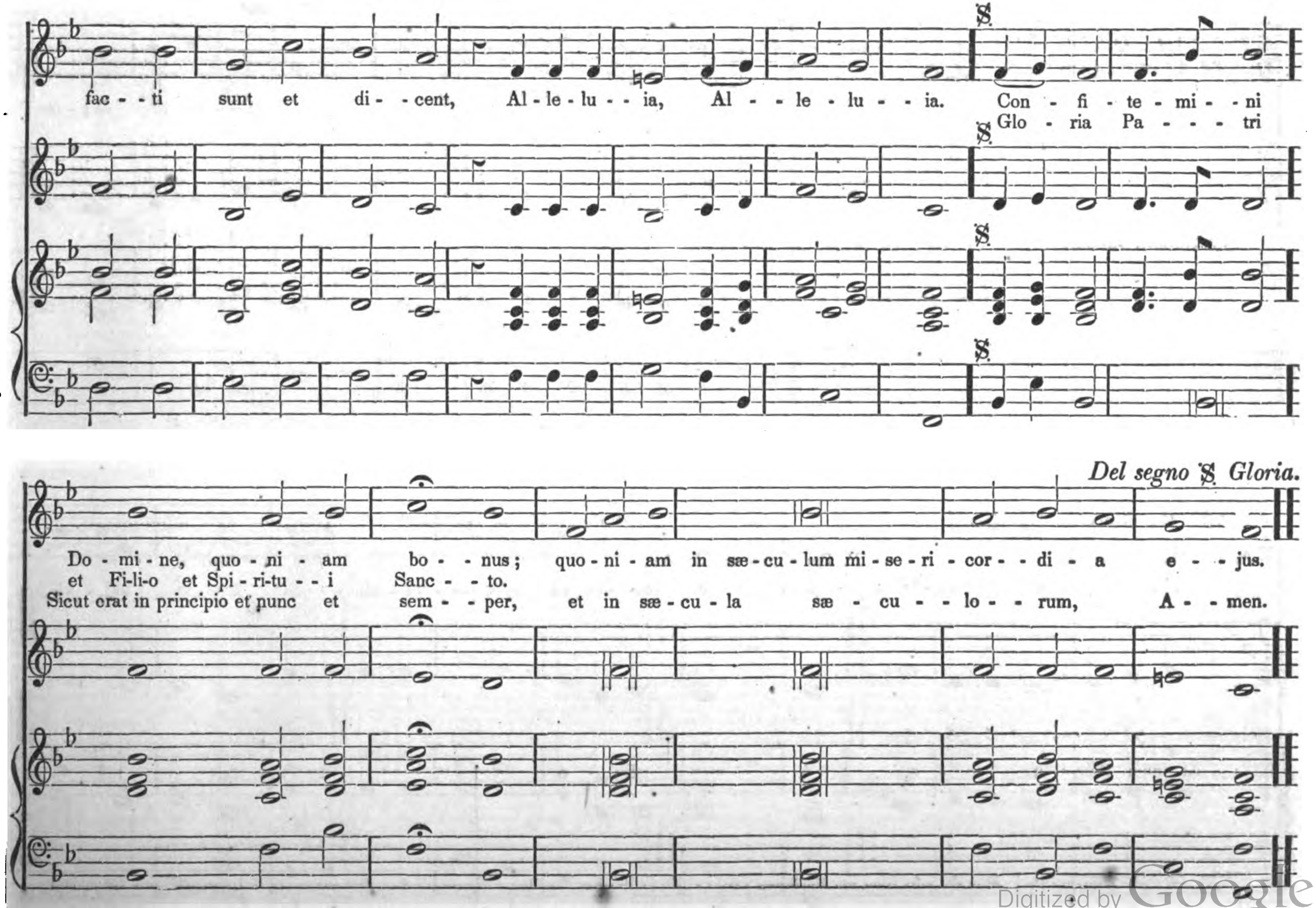
***Priest*.** Dominus vobiscum.





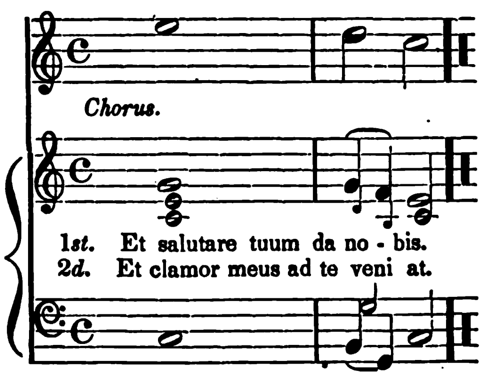
VIDI AQUAM.


Easter Time
Vi - - di . . . . a - - - - - quam. egre - di - en - tem de Tem-plo a la - - te - re dex - tro
al - le - lu - - ia al - - le - - lu - - - ia - et om - nes ad quos per - ve - nit a - qua - is - ta sal - vi


fac - - ti sunt et di - - cent, Al - le - lu - - - ia, Al - - le - lu - - - ia. Con - fi - te - mi - - ni
Glo - ria Pa - - - - tri
Del segno 𝄋 Gloria.
Do - mi - ne, quo - ni - am bo - - nus; quo - ni - am in sæ - cu - lum mi - se - ri - cor - - di - a e - - jus.
et Fi-li-o et Spi - ri-tu - - i Sanc - - to.
Sicut erat in principio et nunc et sem - - per, et in sæ - cu - la sæ - cu - - lo - - rum, A - - men.

Priest 1st. Ostende nobis Domine misericordiam tuam.

Priest 2d. Domine exaudi orationem meam.



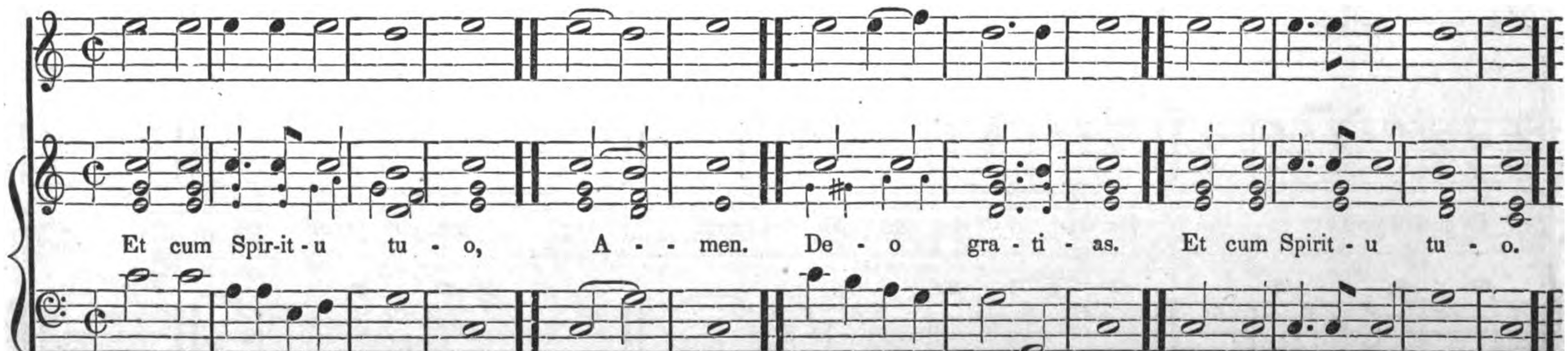
Priest. Dominus vobiscum.



RESPONSES AS SUNG IN HIGH MASS.

After the Gloria in Excelsis. At the end of the Epistle. After the Book is removed.

Priest. Dominus vobiscum. *P.* Per omnia sæcula, &c. *P.* Dominus vobiscum.



NOTE. As it is a general rule to take the tone from the officiating Priest at the Altar, the Organist will find it frequently necessary to transpose these Responses

At the end of the Gospel. After the Credo. At the Preface.

P. Sequentia sancti Evangelii, &c. *P.* Dominus vobiscum. *P.* Per Omnia.

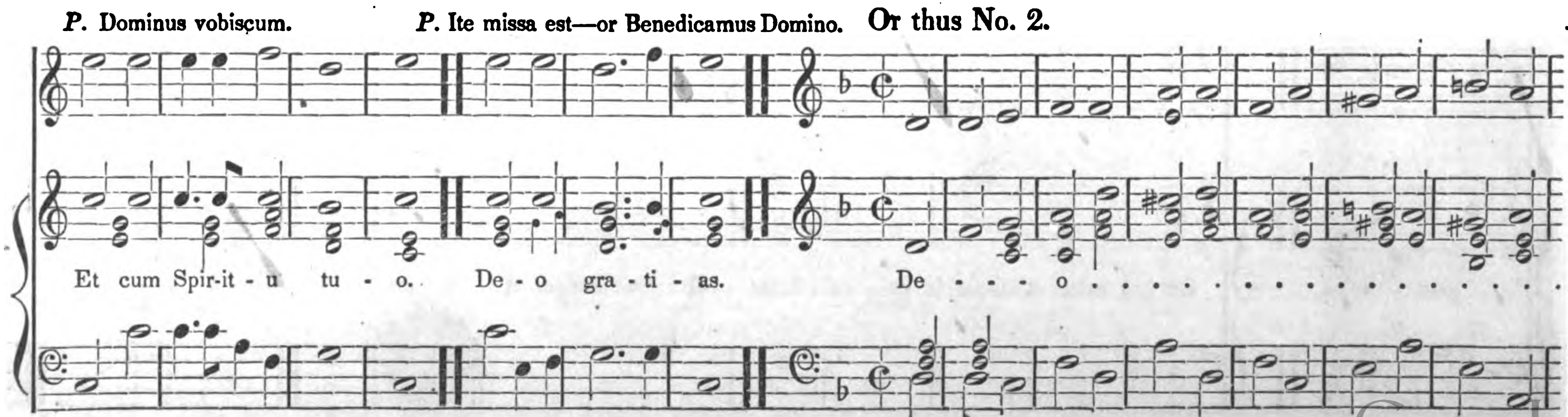


P. Dominus vobiscum. *P.* Sursum Corda. *P.* Gratias agamus, &c. *P.* Per omnia, &c.



At the end of Pater noster. **After the Chalice is removed.**





No. 3.



When a Bishop officiates.

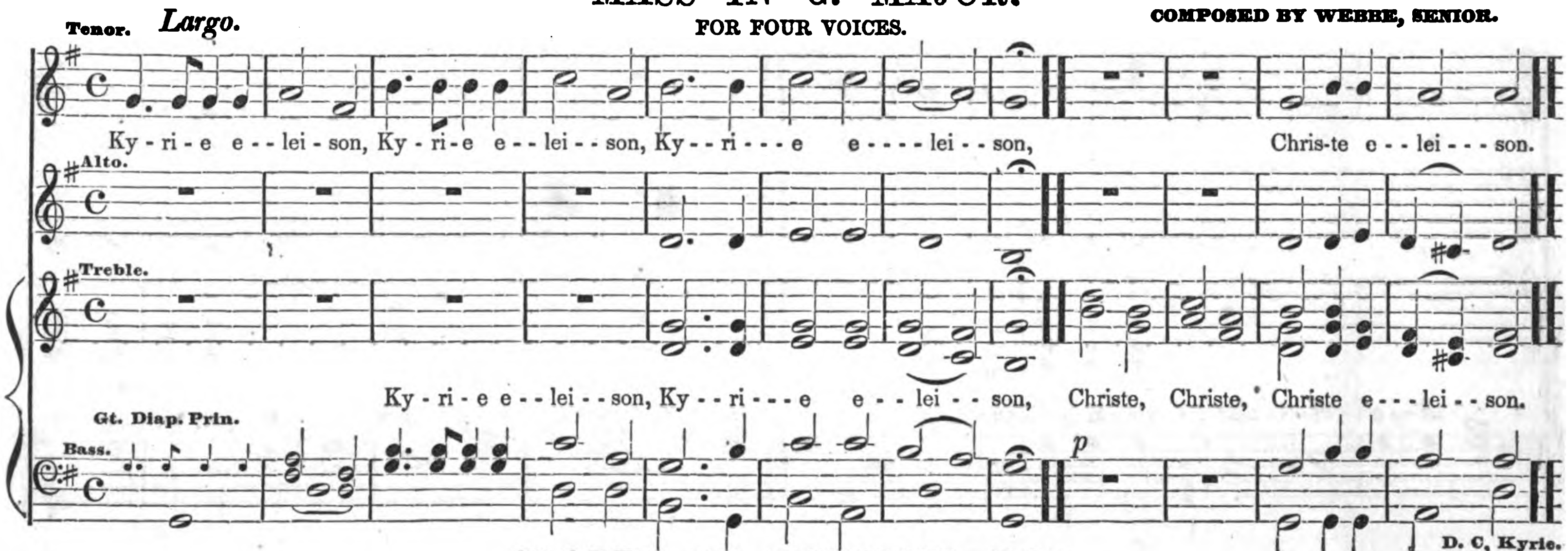
B. Sit nomen Domini benedictum. *B.* Adjutorium nostrum, &c. Benedicat vos, &c



MASS IN G. MAJOR.

FOR FOUR VOICES.

COMPOSED BY WEBBE, SENIOR.



GLORIA IN EXCELSIS DEO.




te glo - ri - fi - ca - mus te. prop-ter mag-nam
ad - - o - - ra - - - mus te glo - ri - - fi - ca - - mus te. Gra - - ti - - - - as a - gi - mus ti - - bi prop-ter mag-nam
p
glo - ri - am tu - - - am. De - - - - us Pa - ter om - ni - - po - - tens.
glo - - ri - am tu - - - am. Do - mi - ne De - us Rex cæ - les - tis De - - - us Pa - ter om - - ni - - po - - - - tens.


Do - mi - ne Fi - - - li u - ni ge - ni - te Je - - - - - - - - - - - su Chris - - - te.
Do - mi - ne Fi - - - li u - - ni - ge - ni - te, Je - - - - - - - - - - - - su Chris - - - te, Do - - mine De - us Ag - nus
De - - i Fi - - - - - - li - us Pa - - - - - tris
Qui tol - lis pec - ca - ta mun - di mi - se - re - - - re no - bis
Qui - tol - lis pec - ca - ta mun - di, mis - se - re - - - re no - bis.
f
p
pp


f
pp
f
Qui tol-lis pec - ca - ta mun - di sus - cipe depre-ca - ti - o - nem nostram Qui sedes ad dex-teram Pa - tris
Qui tol-lis pec - ca - ta mun - di sus - cipe depre-ca - ti - o - nem nostram Qui sedes ad dex-teram Pa - tris
pp
mi-se - - re - re no - bis Tu
mi-se - re - re no - bis Quo - ni - am tu so - - lus sanc - tus Tu so - lus Do - mi - nus


f
so-lus al - tis - si-mus Je - - su Chris - te tu so-lus al - tis-si - mus Je - su Chris - te cum sancto Spi - ri - tu in
so-lus al - tis - si-mus Je - - su Chris - te tu so-lus al - tis-si - mus Je - su Chris - te cum sancto Spi - ri - tu in
glo-ria De-i Pa - tris in glo - ri - a De - i Pa - - - tris. A - - - - men, A - - - - - men.
A - men, A - men, A - - - - - - men.
glo-ria De-i Pa - tris in glo - ri - a De - i Pa - - - - - tris. A - men, A - men, A - - - - - - men.
A - - - men.

CREDO IN UNUM DEUM.




et ex Pa - tre na - tum an - te om - nia sæ - cu - la an - te om - ni - a sæ - cu - la.
mf Tenor.
De-um de De-o Lu-men de Lu-mi-ne De-um ve-rum de De-o ve-ro ge-ni-tum non factum consubstan-ti-a-lem.
mf Alto.
f
ge-ni-tum non factum consubstan-ti-a-lem.
mf


Pa - tri per quem om - ni - a fac - ta sunt
Pa - tri per quem om - ni - a fac - ta sunt Qui propter nos homines et prop - ter nostram sa - lu - tem descendit de cæ - lis
mf
f
Et in - car - natus est de Spi - ri - tu sanc-to ex Ma - ri - a vir - gi - ne Ma - ri - a vir-gi - ne et Ho - mo fac - tus est
f
f
Et in - car - natus est de Spi - ri - tu sanc-to ex Ma - ri - a vir - gi - ne Ma - ri - a vir-gi - ne et Ho - mo fac - tus est
f


p tutti.
e - ti - am pro no - bis
Largo.
p Solo.
tutti.
Solo.
Cru - ci - - fix - us et ti - am pro no - bis e - ti - am pro no - bis sub Pon-ti - o Pi - -
Largo.
tutti.
tutti. p
f A Tempo primo.
pas - sus et se - pul - tus est. Et re - sur - rex - it ter - ti - a di - e se -
p
f
tutti. p
f
- la - - to pas - sus et se - pul - tus est. Et re - sur - rex - it ter - ti - a di - e se -
f


cun-dum scrip - tu - ras et as - cen - dit in cæ - lum se - det ad dex - te - ram Pa - - tris Et i - te -
cun-dum scrip - tu - ras et as - cen - dit in cæ - lum se - det ad dex - te - ram Pa - - tris
- - rum ven - tu - rus est ven - tu - rus est cum glo - ri - - a ju - di ca - - re vi - vos et mor-tu - os
ven - tu - rus est cum glo - ri - - a ju - di ca - - re vi - vos et mor-tu - os


Soprano. DUETTO.
cu - jus reg - ni - non e - - rit fi - nis Et in Spi - ri - tum sanc - tum Do - - - - - mi - num et vi - vi-fi -
2d Soprano.
Et in Spi - ri - tum sanc - tum Do - - - mi - num et vi - vi - fi -
cu - jus reg - ni - non e - rit fi - nis
mp.
can - - - - - tem qui ex Pa - tre Fi - li - o - que pro - ce - - - - - dit qui cum Pa - tre et Fi - li - o
- - can - - - tem qui ex Pa - tre Fi - li - o - que pro - ce - - - - dit qui cum Pa - tre et Fi - li - o


sim - ul a - do - ra - tur et con - glo - - ri - fi - ca - - tur qui lo - cu - tus est per Pro - phe - - tas
sim - ul a - do - ra - tur et con - glo - - ri - fi - ca - - tur qui lo - cu - tus est per Pro - phe - - - tas
mf
Et u - nam sanc - tam ca - tho - li - cam et a - pos - to - li - cam Ec - cle - si - am con - fi - te - or
f
Et u - nam sanc - tam ca - tho - li - cam et a - pos - to - li - cam Ec - cle - si - am con - fi - te - or


u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum et ex - pec - to re - sur - rec - ti - o - nem
u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum et ex - pec - to re - sur - rec - ti - o - nem
mor - tu - o - rum et vi - tam ven - tu - ri sæ - - cu - li A - - - men A - - - men.
A - men A - men A - - - men.
mor - tu - o - rum et vi - tam ven - tu - ri sæ - cu - - li A - men A - men A - - - men.
A - - men A - - - men.

SANCTUS.


Tenor.
Larghetto.
A Tempo primo.
Sanc - tus Sanc - tus Sanc - tus Do - mi - nus De - us Sa - ba - oth
cœ - li et ter - ra
Alto.
Treble.
Sanc - tus Sanc - tus Sanc - tus Do - mi - nus De - us Sa - ba - oth Ple - ni sunt cœ - li cœ - li et ter - ra
Bass.
glo - ri - a tu - a Ho - san - na in ex - cel - - sis
SOLO.
SOLI.
glo - ri - a tu - a Ho - san - na in ex - cel - - sis Be - - ne - dic - tus qui ve - nit in


tutti.
Ho - san - na in ex - cel - sis.
no - mi - ne Do - mi - ni Ho - san - na Ho - san - na in ex - cel - - sis Ho - san - na in ex - cel - sis.

AGNUS DEI.


Tenor.
Larghetto.
Ag - - nus De - - i qui tol - - lis pec - ca - ta mun - - di mi - - se - re - - - - re no - - - - - bis. Ag - nus
Alto.
Treble.
Larghetto.
Ag - - nus De - - i qui tol - - lis pec - ca - - ta mun - - di mi - - se - re - - - re no - - - - - bis. Ag - nus
Bass.
Gt. Diap.


De - - i qui tol - lis pec - - ca - - ta mun - - di mi - - se - re - - re no - - - - - - bis.
De - - i qui tol - lis pec - - ca - - ta mun - di mi - - se - re - - re no - - - - bis. Ag - nus De - - - i
Gt. Diap.
p
do - na no - bis pa - - - - - - cem.
Ag - nus De - - i qui tol - - lis pec - ca - - ta mun - - - - di do - na no - bis pa - - - - - - cem.
pp

MASS FOR THREE VOICES.

Joachim Natividad.
Organ part by V. Novello.




- - - - - son SOLI.
- - - - - - - - - son Chris - te Chris - te Chris - - te e - - - lei - - son Chris - te e - - lei - - - - son
TUTTI.
f
TUTTI.
- - - lei - - son
p
f
8va.
Chris - te e - le - - i - - son Chris - - te Chris - - te Chris - - te e - - - - lei - - - - son Ky - - - - - - - - ri - -
p
f
8vi.


e . . e - - - lei - - - son e - - - - - - - - - - - - - - - - lei - - - - son.
e . . e - le - - - i - son e - - - - - - - - - - - lei - - - - - - - - - - - - - son.
sf

GLORIA.


tutti. Con Spiritu.
Glo-ri - a Glo - ri - a Glo - ri - a in ex - cel-sis De-o Glo-ri-a Glori - a Glori - a Et in Terra pax in Terra
p
Full to 15.


f
Et in Terra Pax in Terra Pax hominibus bo-næ volun - ta - - - tis Pax ho - mi-ni - bus - bonæ volun - - ta - - tis
f
f
sf
8vi.
SOLO ANDANTE.
Lau - da-mus Laudamus Te bene - - di - - - ci - mus Te ado - - - - ra - - - - mus Te
Andante.
p


DUETTO.
Glo - - ri - fi - ca - mus Te
Gra - ti - as a - - gi - mus ti - bi prop - - ter
mag-nam prop - - - - ter magnam Gloriam Glo-ri - - - - am tu - - - - - am
SOLO.
Dom-i - ne


De - us Rex Cœ - - les - tis De - us Pa - ter Pa - ter om - - - ni - potens Domi - ne Fi - - li
u - - ni - - ge - ni - te Je - - su Je - su Chris - - - te Do - - - - mi - ne


De - - - - us ag - - - - nus De - i Fili - us Fi - li - us Pa - - tris
tutti.
Qui - - tol - lis pec - - - ca - ta pec - ca - ta mun - - di mi - - - se - re - - - re
Qui - - tol - lis pec - - - ca - ta pec - ca - ta mun - - di mi - - - se - re - - - re
2 Diap.
Larghetto.
8vi.
8vi.


no - - - bis Qui tol - lis pec - ca - ta pec - ca - ta mun-di sus - ci - pe sus - ci - pe
no - - - - - bis Qui tol - lis pec - ca - ta pec - ca - ta mun-di sus - ci - pe sus - ci - pe
Full to 15.
De-pre - ca - ti - o - nem nos - - - tram de - - pre - ca - - ti - o - - nem nos - - - - - tram
De - pre - ca - ti - o - nem nos - - - - tram de - - pre - ca - - ti - - o - nem nos - - - - - tram
8 vi.


Andante
SOLO.
Qui se - - des ad dex - te - ram Pa - tris ad dex - - te - ram Pa - tris Qui se - des ad
p
dex - te - ram Pa - tris ad dex - te - ram Pa - tris mi - se - re - re no - - - - bis
tr


TUTTI ALLEGRO.
mi - - - se - re - - - - re no - - - - bis Quo - ni - am Tu so - lus so - lus sanc-tus Quo-ni - am Tu so - lus sanc - -
Full to 15.
8vi.
- - tus Tu so - - lus Dominus Tu so - lus al - tis - si - mus Je - su Christe Je - su Chris - te Je - su Chris - - te.
Adagio.
p
tr
8vi.


Spiritoso.
Cum Sanc - to Spir - i - tu in Glo - - - ria De - - - i Pa - - - tris A - - - men A - - - - - men A - -
A - - -
Spiritoso. Full without Trumpet.
8vi.
- men A - - - men A - - - men A - - - - - - - - men A - - - - - - - men A - - - - men A - - - men A - - -
- men A - - - men A - - men A - - - - - men
8vi.
8vi.


- men A - men A - - men A - - - - men A - men A - - - - - - - men A-men A - men A - men
Trumpet.

CREDO.


Allegro. Tutti.
Pa - - - trem om - ni - po - ten-tem fac - to - - rem Cœ - li et Ter - ræ vi - - si -
Full to 15.
8va.


SOLI.
- - bi - li - um om - ni - um et in - vi - si - bi - li - um et in u - - - num Do - mi - num Je - sum
SOLI.
p
8va.
tutti.
Je - - sum Chris - tum Fili - um Fi - li - um De - - - i u - - - ni ge - ni - tum
tutti.
f


SOLI.
De - um de
SOLO.
Et ex Pa - - - tre na - tum an - te om - ni - a sæ - - - cu - la
tr
tr
p
8 vi.
Tutti Adagio.
De - o Lu-men de lu-mi-ne De - um ve - rum de De - o ve - ro Ge - ni - tum non fac - tum
Adagio.
f
8]
8 vi.


tr
con - sub-stan - ti - a - lem con - sub-stan - ti - a - lem Pa - tri Per quem om - ni - a fac - ta sunt
tr
8 vi.
Allegro Tempo 1º
DUETTO.
Qui prop - ter nos hom - i - nes qui prop - ter nos hom - i - nes et prop - - - ter nos - - - tram
Allegro Tempo 1º
p


nos - - tram . sa - lu - tem
De - scen - dit de Cœ - lis de -
nos - - tram sa - lu - tem de - scen - dit de - scen - dit de Cœ - lis
unis.
Dolce.
- - scen - dit de Cœ - lis de - scen - dit de - scen - dit de Cœ - - - - - - - lis
tr
SOLI.


Larghetto.
DUETTO.
Et in - car - na - tus est Et in - car - na - tus est in - car - na - tus est in - car - na - tus in - car -
na - tus est de Spi - ri - tu Sancto ex Mari - a virgine Et Ho - mo Ho-mo fac - tus est
tr


Adagio.
TRIO.
SOLO.
Cru - ci - fix-us Cru - ci - fix-us e - - ti - am pro no - bis e - - ti - am pro
p
MINORE.
p
Cru - ci - fix - us Cru - ci - - fix - us sub Pon - - ti-o Pi -
Cres.
no - bis e - - ti-am pro no - bis sub Pon - - ti-o Pi -
Cres.
Cres.
pp


p
pp
la - to pas - sus et se - pul - tus est pas - pas - sus et se - pul - tus est
Spiritoso.
TUTTI.
SOLI.
Et re - sur - rex - it ter - ti - a di - e se - - - cun - dum scrip - tu - - - - ras et as - cen - dit in
f
p
8vi.


Cœ - lum se - det se - det se - det ad dex - te - ram Pa - tris se - det se - det ad
dex - te - ram Pa - - - tris
SOLO.
Et i - te - rum ven - tu - rus est cum Glo - ri - a ven - tu - rus est cum Glo - ri - a


tutti.
Ju - di - ca - re vi - vos et mor - tu - os Cu - jus reg - ni non e - rit fi - nis
tutti.
f
et in Spir - i - tum sanc - tum Dom - i - num et vi - vi - fi - can - tem Qui ex Pa - tre


SOLI.
Fi - li - - o - que pro - ce - - dit Qui cum Pa - - tre cum Pa - tre et Fi - li - o
SOLI.
p
sim - ul a - do - ra - tur et con - glo - ri - fi - ca - tur qui lo - cu - tus est per Pro - - phe - - - tas
SOLO
Et u - nam


TUTTI.
Con - fi - te - or u - num bap -
sanc - tam Catho - li-cam et a - pos-to - li - cam ec - cle - si - am Con - fi - te - or u - num bap -
TUTTI.
f
SOLI.
8vi.
tis - ma in re - mis - si - o - nem pec-ca - to - - - - - rum Et - ex pec - to re - - - sur-rec - - - ti - o - nem
p


mor - tu - o - rum
p
tr
mor - - tu - - - o - - - - rum
SOLO.
re - sur-rec - ti - o - nem mor-tu - o - - rum
mor - - tu - - - o - - - - - rum
8vi.
Allegro.
TUTTI.
Et vi - - - - tam ven - tu - ri sæ - cu - li ven - tu - - ri sæ - - cu - li
sæ - cu - - - li
Full without Trumpet.
8vi.


A - - - - men A - men A - - - - - - - - - - - - -
- - - - - - - - - - - - - - - - - - - men A - - - - men A - - - - men
Adagio.
Adagio.
Trumpet.
Adagio.

SANCTUS.


Largo. tutti.
Sanc - - tus Sanc - - tus Do-mi - nus De - us sa - - - ba - - oth sanc - sanc - - -
Full to 15.
8vi.
8vi.
Sanc - - - - - - - - tus
- - tus Sanc - - - - - - - - tus Plen - i - sunt Cœ - li Cœ - li - et ter - - - ra Glo - ri - a
Sanc - - - - - - - tus
8vi.


Tu - - - a Glo - ri - a Tu - - - a Glo - ri - a Glo - - ri - - a Tu - - - - - - - a
tr
Ho san - na in ex - cel - sis Ho - san - na in ex - cel - sis ho - - - - - san - - - - - na in ex -
Allegro.
Ho - - san - - - - - na ho - - san - - - - - - - na in - ex -
Ho - san - na in ex - cel - sis in . ex -
Allegro.
8va.


- - - cel - - - - - sis Ho - san - na in ex - cel - sis ho - san - na in ex - cel - sis in ex - -
- - - - cel - - - sis ho - san - na ho - san - - na in ex - -
tr
8vi.
- - cel - - sis ex - cel - - - - - sis in ex - cel - sis in ex - cel sis in ex - cel - - sis
Volti

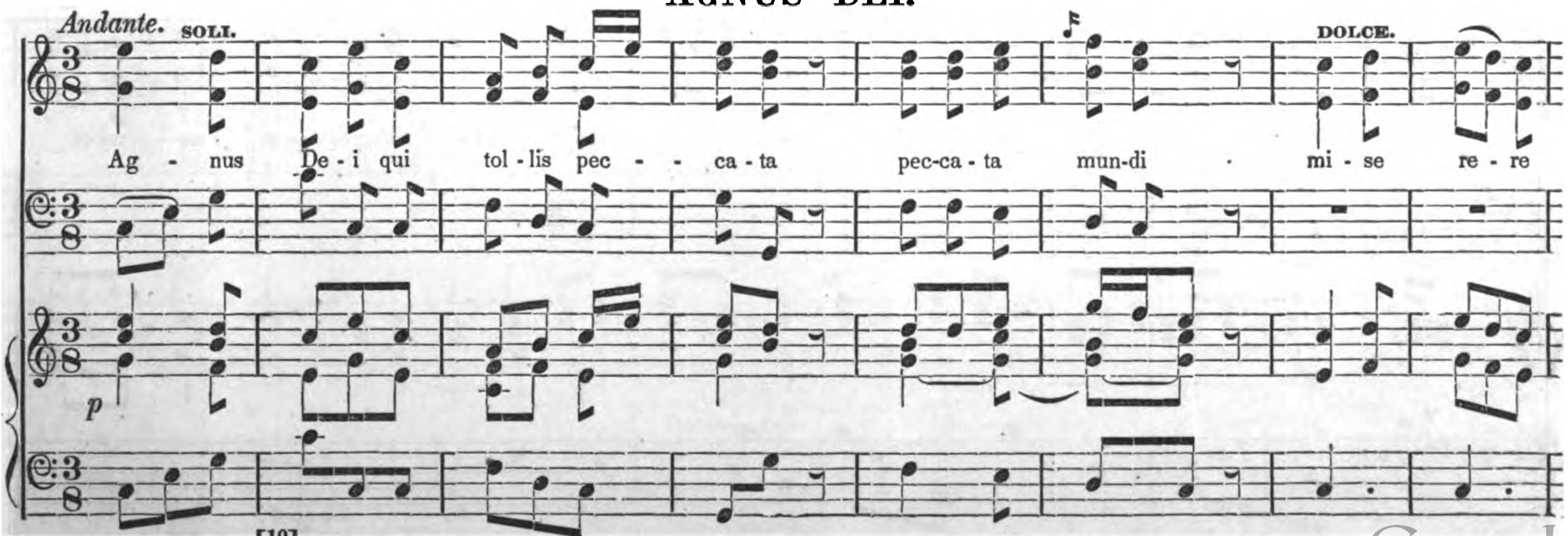


qui ve - - - - - nit in
DUETTO ANDANTE.
Be - ne - dic - tus qui ve - nit in nomi - ne in nom - i - ne Do - mi - ni Be - ne - dic - tus qui
ANDANTE.
p
ve - nit Bene- dic - tus qui ve - - nit in nom - i - ne Do- - - mi - ni in no - - mi-ne



Repeat the Hosanna 𝄋 preceding page.

AGNUS DEI.

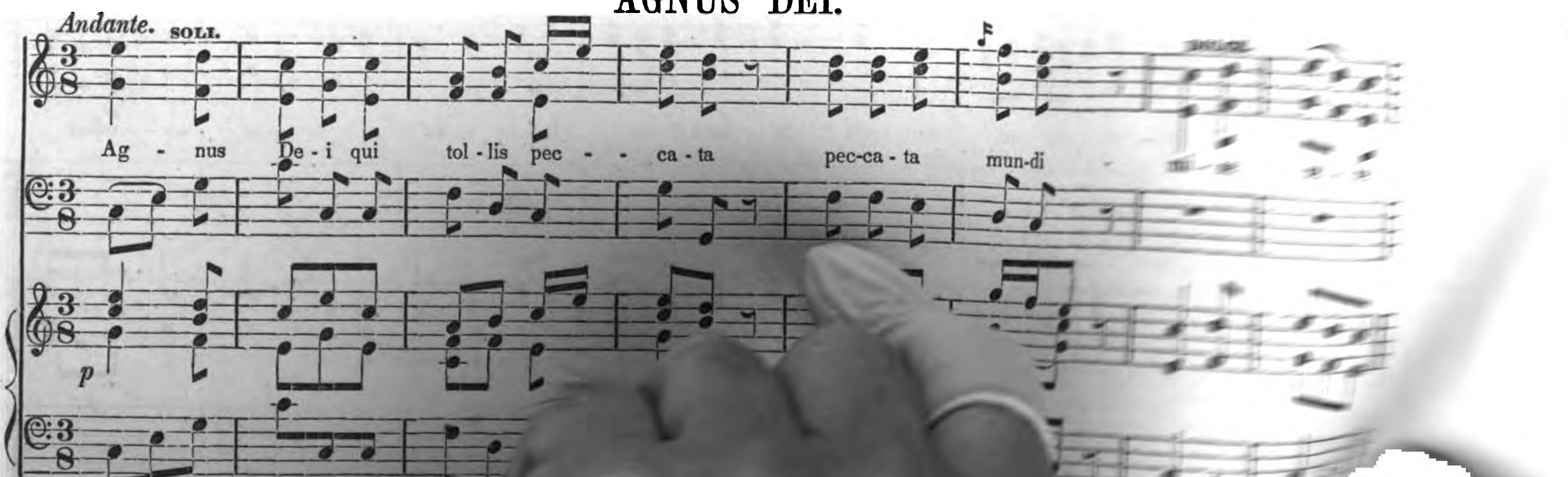



DUETTO ANDANTE.
qui ve - - - - - nit in
Be - ne - dic - tus qui ve - nit in nomi - ne in nom - i - ne Do - mi - ni Be - ne - dic - tus qui
ANDANTE.
p
ve - nit Bene- dic - tus qui ve - - nit in nom - i - ne Do- - - mi - ni in no - - mi-ne



Repeat the Hosanna 𝄋 preceding page.

AGNUS DEI.

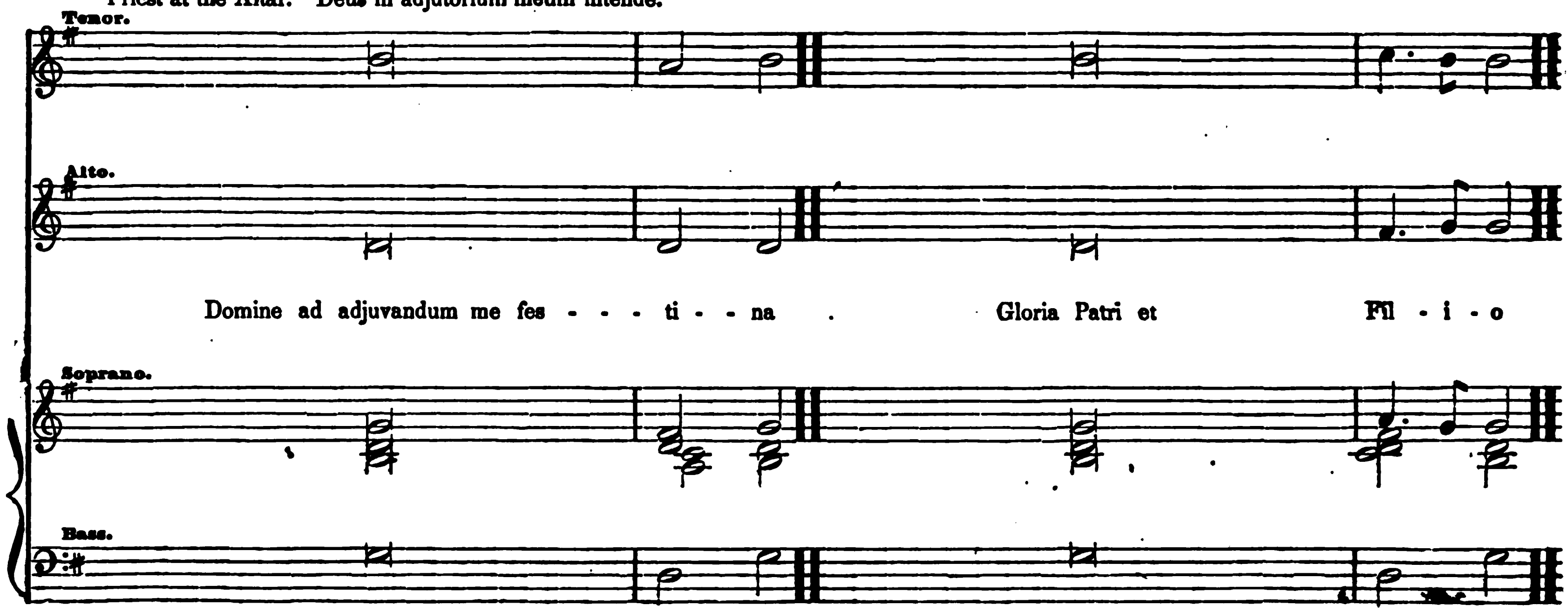



TUTTI.
f
no - - - - - - bis Ag - - nus De - i qui tol - lis pec - ca - ta mun - di
TUTTI.
mis - - - - e - - - re - - - re
2 Diapasons & Principal.
p
mi - se - re - - - re no - - - bis Ag - - nus De - i qui tol - lis pec - ca - ta
p
SOLO.
p

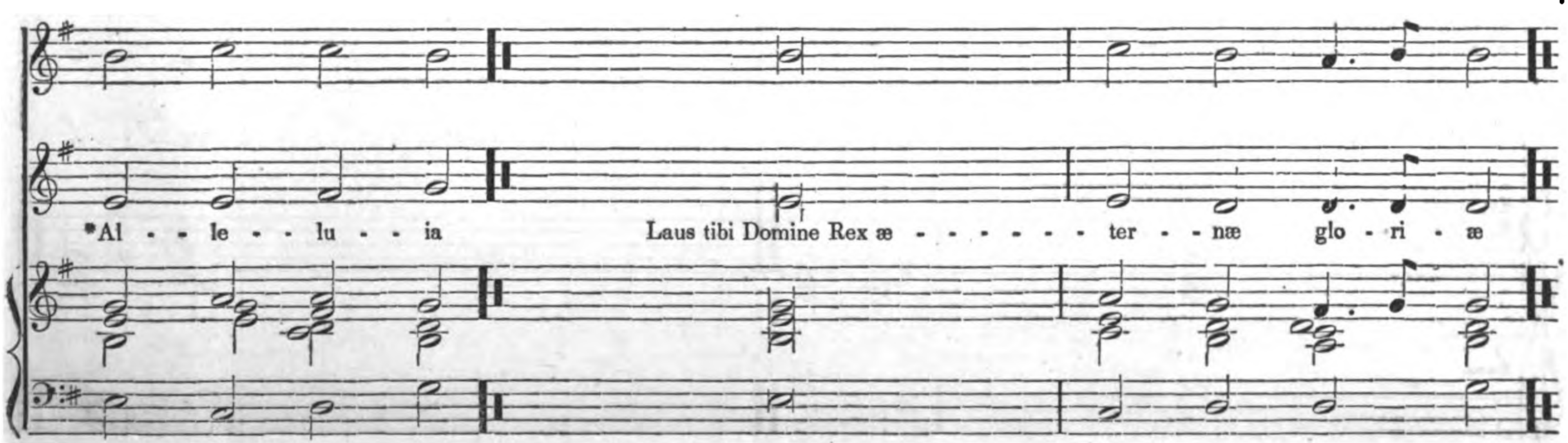

SOLI.
mundi
Do - na no - bis pa - - - -
SOLO.
SOLI.
Qui tol - lis pec - ca - ta pec - ca - ta mundi
pa - - - -
Dolce.
TUTTI.
SOLI.
pp
tr
cem Do-na no - bis Do - - - na no - - - bis pa - - - - - - - - - cem
f
8vi.

VESPERS FOR SUNDAYS.

Priest at the Altar. Deus in adjutorium meum intende.

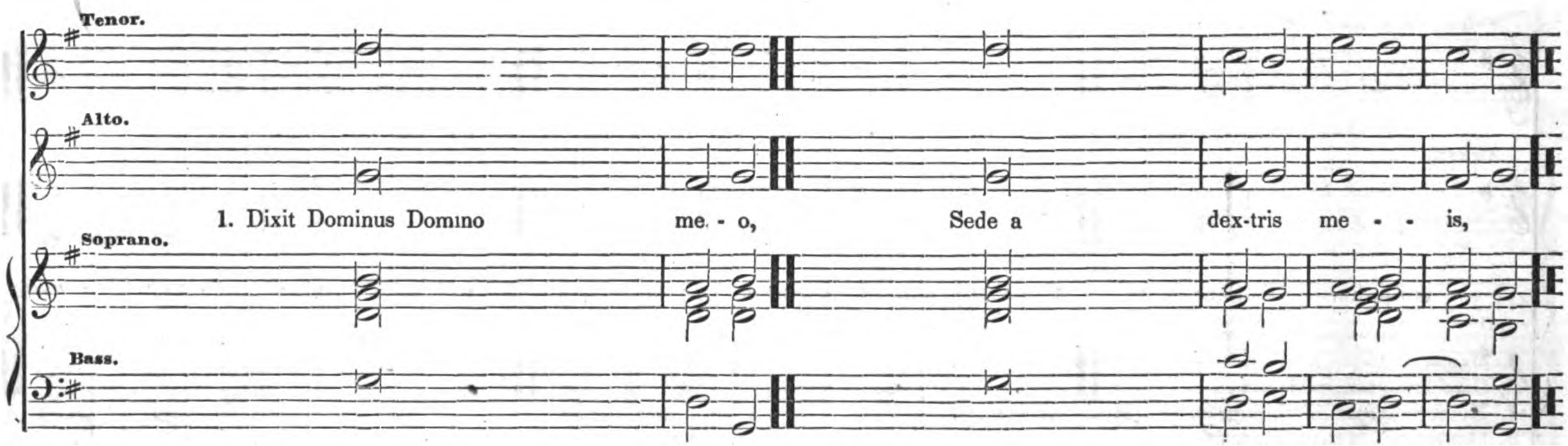




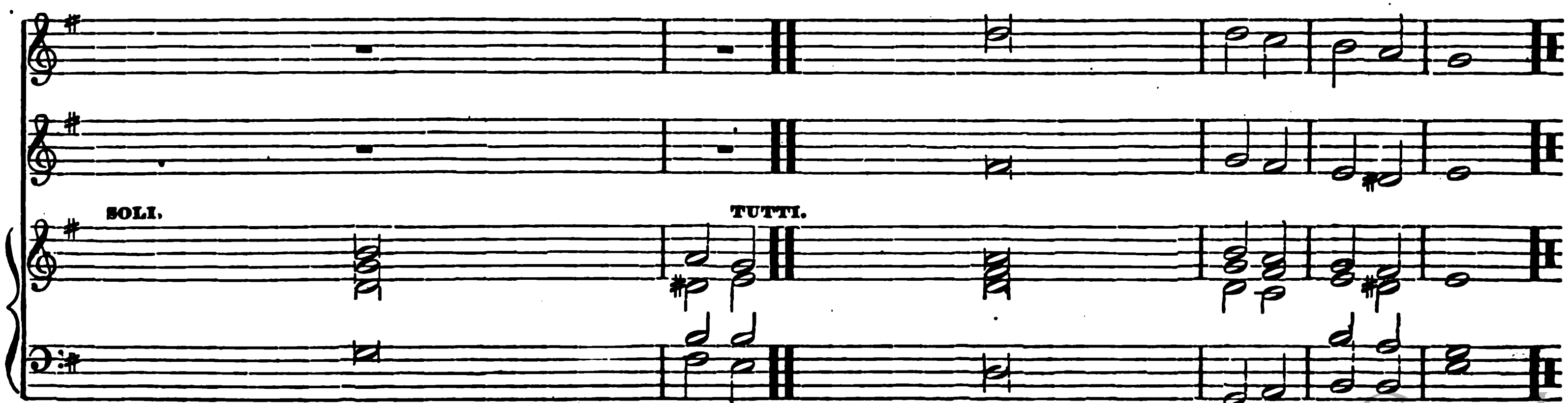


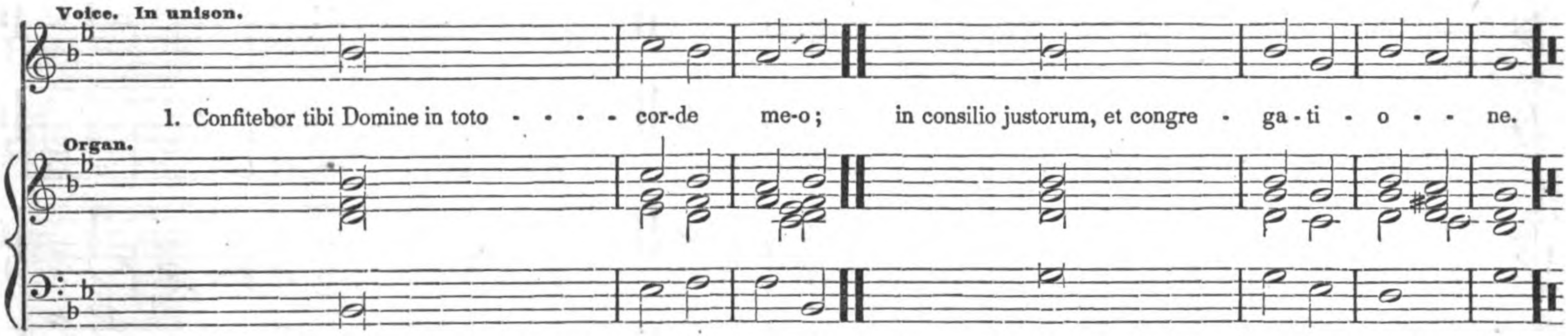
* From Saturday before Septuagesima Sunday, till Saturday in Holy-week, instead of "Alleluia," sing "Laus tibi, Domine, Rex æternæ gloriæ," as above.

DIXIT DOMINUS, PSALM CIX.



2. Donec ponam inimicos	tu - os,	scabellum	pe-dum	tuo-	rum.	3
3. Virgam virtutis tuæ emittet Dominus ex	Si - on,	Dominare in medio inimi-	co-rum	tuo-	rum.	4
4. Tecum principium in die virtutis tuæ, in splendoribus sanc-	to - rum,	ex utero ante luci-	ferum	gen-	ui te.	5
5. Juravit Dominus, et non pœnitebit	e - um,	Tu es sacerdos in æternum, secun-	Mel-	chis-	e - dech.	6
6. Dominus a dextris	tu - is,	confregit in die iræ - dum ordinem	su-æ	re-	ges.	7
7. Judicabit in nationibus, implebit	rui - nas,	conquassabit capita in	ter-ra	mul-	to - rum.	8
8. De torrente in via	bi - bet,	propterea exal-	ta-bit	ca-	put.	9
9. Gloria Patri, et	Filio,	et Spiri-	tu - i	Sanc-	to.	10
10. Sicut erat in principio, et nunc, et	semper,	et in sæcula sæcu-	lo-rum.	A-	men.	

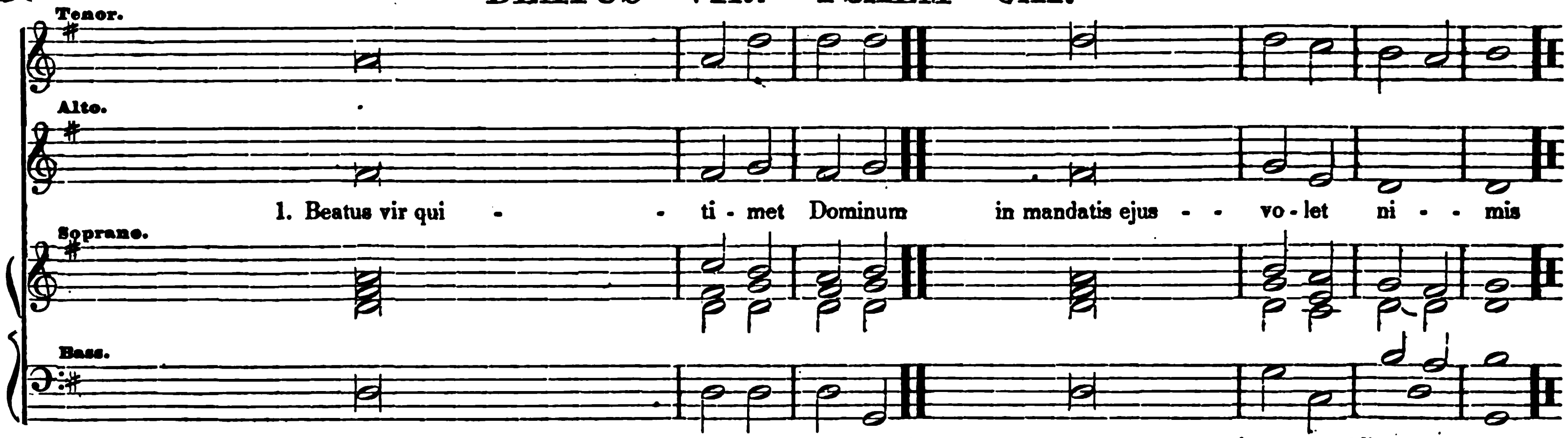




2. Magna - - - - - - - - -	opera	Domini ;	exquisita in omnes volun- - -	tates	e-	jus. 3.
3. Confessio et magnificentia - - - - -	opus	ejus ;	et justitia ejus manet in - -	sæculum	sæ-	culi. 4.
4. Memoriam fecit mirabilium suorum, misericors et mise-	rator	Dominus ;	escam dedit - - - - -	timen-	ti-bus	se. 5.
5. Memor erit in sæculum testa- - - - - -	menti	sui ;	virtutem operum suorum annuntiabit	populo	su-	o. 6.
6. Ut det illis hæredi- - - - - - -	tatem	gentium ;	opera manuum ejus veritas -	et ju-	di-	cium. 7.
7. Fidelia omnia mandata ejus, confirmata in - -	sæculum	sæculi ;	facta in veritate et - - - -	æqui-	ta-	te. 8.
8. Redemptionem misit - - - - - - -	populo	suo ;	mandavit in æternum testa- -	mentum	su-	um. 9.
9. Sanctum et terribile - - - - - - - -	nomen	ejus ;	initium sapientiæ - - - -	timor	Do-	mini. 10.
10. Intellectus bonus omnibus faci- - - - -	entibus	eum :	laudatio ejus manet in - - -	sæculum	sæ-	culi. 11.
11. Gloria - - - - - - - - - -	Patri et	Filio ;	et Spiri- - - - - -	tui	Sanc-	to. 12.
12. Sicut erat in principio, et - - - - -	nunc, et	sem per,	et in sæcula sæcu- - - - -	lorum.	A-	men.

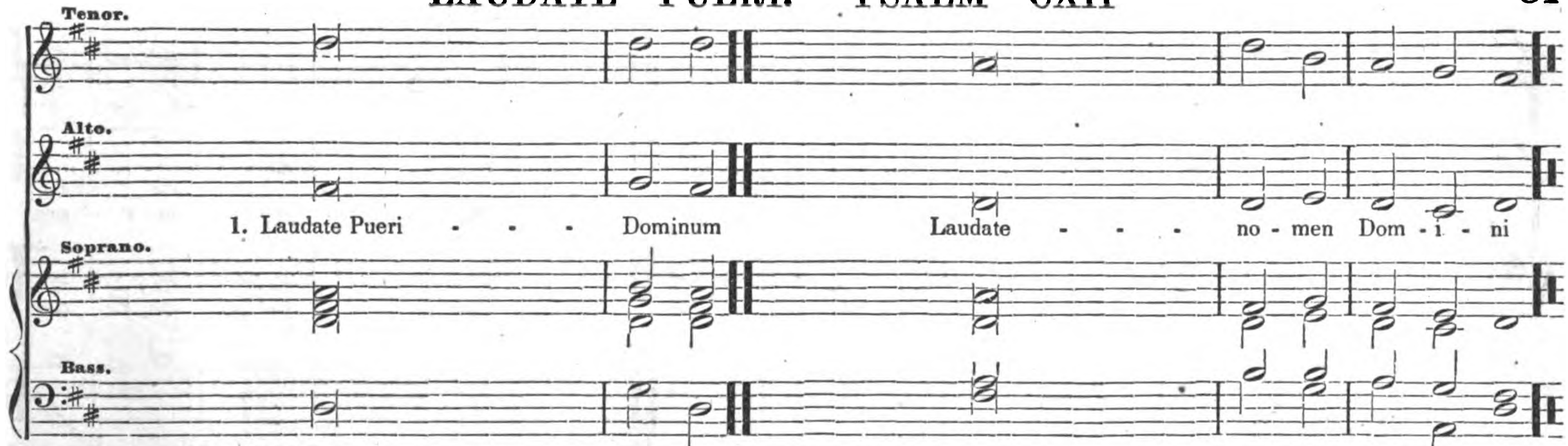


BEATUS VIR. PSALM CXI.



2. Potens in terra erit	semen	ejus ;	generatio rectorum	bene-	dice-	tur.	3.
3. Gloria et divitiæ in	domo	ejus ;	et justitia ejus manet in	sæculum	sæcu-	li.	4.
4. Exortum est in tenebris	lumen	rectis ;	misericors et miserator	et	jus-	tus.	5.
5. Jucundus homo qui miseretur et commodat, disponet ser-	in ju-	dicio ;	quia in æternum non	commo-	vebi-	tur.	6.
6. In memoria æterna [mones suos	erit	justus ;	ab auditione mala [piciat ini-	non ti-	me-	bit.	7.
7. Paratum cor ejus sperare in Domino, confirmatum	est cor	ejus ;	non commovebitur donec des-	micos	su-	os.	8.
8. Dispersit dedit pauperibus, justitia ejus manet, in	sæculum	sæculi ;	cornu ejus exaltabitur	in	glori-	a.	9.
9. Peccator videbit et irascetur, dentibus suis fremet	et ta-	bescet ;	desiderium pecca-	torum	peri-	bit.	10.
10. Gloria	Patri, et	Filio,	et Spiri-	tui	Sanc-	to.	11.
11. Sicut erat in principio, et	nunc, et	semper,	et in sæcula sæcu-	lorum.	A -	men.	

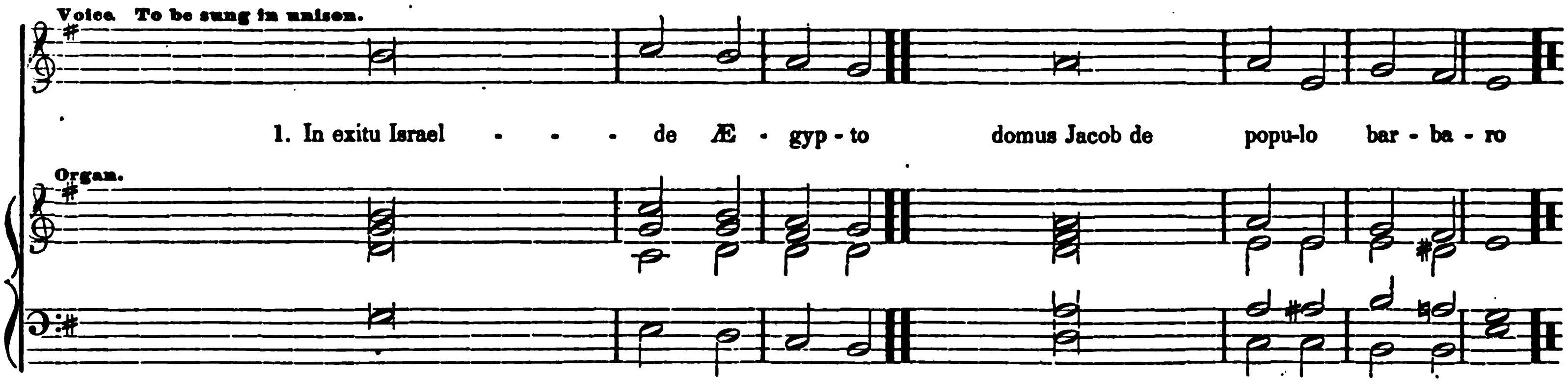




2.	Sit nomen Domini bene- - - - - -	dic - tum;	ex hoc nunc et usque - - - -	in	sæculum.	3.
3.	A solis ortu usque ad oc- - - - - -	ca - sum;	laudabile - - - - - - -	no - men	Domini.	4.
4.	Excelsus super omnes gentes - - - -	Dominus;	et super cœlos - - - - - - -	glori - a	ejus.	5.
5.	Quis sicut Dominus Deus noster qui in altis -	habitat;	et humilia respicit in cœlo - - - -	et in	ter-ra.	6.
6.	Suscitans a terra - - - - - - -	inopem;	et de stercore - - - - - - -	eri - gens	pauperem.	7.
7.	Ut collocet eum cum prin- - - - - -	cipibus;	cum principibus - - - - - - -	populi	sui.	8.
8.	Qui habitare facit sterilem in - - - -	domo;	matrem filiorum - - - - - -	læ-	tan-tem.	9.
9.	Gloria Patri et - - - - - - - -	Filio;	et Spiri- - - - - - - - -	tui	Sancto.	10.
10.	Sicut erat in principio et nunc et - -	semper;	et in sæcula sæcu- - - - - - -	lorum	A - men.	



IN EXITU ISRAEL. PSALM CXIII.



2. Facta est Judea sanctifi-	ca - tio	e - jus ;	Israel po-	tes - tas	e-	jus.	3.
3. Mare vi-	dit et	fu - git ;	Jordanis conversus	est re-	tror-	sum.	4.
4. Montes exultaverunt	ut a-	rie - tes ;	et colles sicut	ag - ni	ovi-	um.	5.
5. Quid est tibi mare	quod fu-	gisti ;	et tu Jordanis quia conversus	es re-	tror-	sum.	6.
6. Montes exultastis sicut	ari-	etes ;	et colles sicut	ag - ni	ovi-	um.	7.
7. A facie Domini mo-	ta est	terra ;	a facie	De - i	Ja-	cob.	8.
8. Qui convertit petram in stag-	na a-	quarum ;	et rupem in fon-	tes a-	qua-	rum.	9.
9. Non nobis Domi-	ne non	nobis ;	sed nomini tu-	o da	glori-	am.	10.
10. Super misericordia tua et veritate tua ne quando	di-cant	gentes ;	ubi est	De - us	eo-	rum.	11.
11. Deus autem nos-	ter in	cœlo ;	omnia quæcunque	voluit	fe-	cit.	12.
12. Simulacra Gentium argen-	tum et	aurum ;	opera ma-	nu - um	homi-	num.	13.
13. Os habent et	non lo-	quentur ;	oculos habent et	non vi-	de-	bunt.	14.
14. Aures habent et	non au-	dient ;	nares habent et	non odo-	ra-	bunt.	15.
15. Manus habent et non palpabunt, pedes habent et non	am-bu-	labunt ;	non clamabunt in gut-	ture	su-	o.	16.
16. Similes illis fiant qui	faciunt	ea ;	et omnes qui confi-	dunt in	e-	is.	17.
17. Domus Israel spera-	vit in	Domino ;	adjutor eorum et protec-	tor e-	orum	est.	18.
18. Domus Aaron spera-	vit in	Domino ;	adjutor eorum et protec-	tor e-	orum	est.	19.
19. Qui timent Dominum sperave-	runt in	Domino ;	adjutor eorum et protec-	tor e-	orum	est.	20.
20. Dominus memor	fuit	nostri ;	et bene-	dix - it	no-	bis.	21.
21. Benedixit	domui	Israel ;	benedixit	domui	Aa-	ron.	22.
22. Benedixit omnibus qui	timent	Dominum ;	pusillis	cum ma-	jori-	bus.	23.
23. Adjiciat Domi-	nus su-	per vos ;	super vos et super	fili - os	yes-	tros.	24.
24. Benedicti	vos a	Domino ;	qui fecit cœ-	lum et	ter-	ram.	25.
25. Cœlum	cœ-li	Domino ;	terram autem dedit	filiis	homi-	num.	26.
26. Non mortui lauda-	bunt te	Domine ;	neque omnes qui descen-	dunt in	infer-	num.	27.
27. Sed nos qui vivimus bene-	dicimus	Domino ;	ex hoc nunc et	us - que in	sæcu-	lum.	28.
28. Gloria	Patri et	Filio,	et Spiri-	tu - i	Sanc-	to.	29.
29. Sicut erat in principio et	nunc et	semper ;	et in sæcula sæcu-	lo - rum.	A-	men.	

LAUDATE DOMINUM. PSALM CXVI.



LUCIS CREATOR. No. 1.

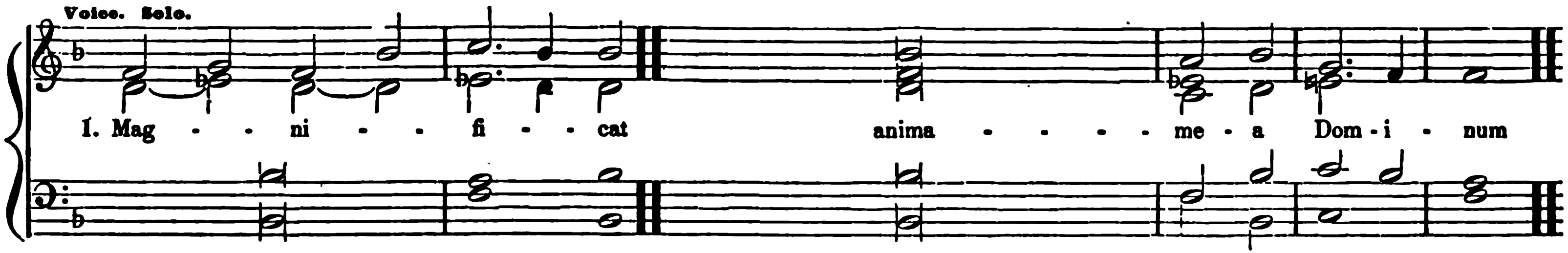




LUCIS CREATOR. No. 2.

G. W. LLOYD.







3. Quia respexit humilitatem ancillæ	suæ - -	ecce enim ex hoc beatam me dicent omnes }	ra- - ti	o- - -	nes. 4.
4. Quia fecit mihi magna qui potens	est - -	et sanctum - - - - - [gene- }	no- - men	e- - - -	jus. 5.
5. Et misericordia ejus a progenie in pro-	genies - -	timen- - - - - - - - - - -	ti- bus	e- - -	um. 6.
6. Fecit potentiam in brachio -	suo - -	dispersit superbos mente - - -	cor- - dis	su- - -	i. 7.
7. Deposuit potentes de - -	sede - -	et exal- - - - - - - - -	ta- - vit	hu- - mi-	les. 8.
8. Esurientes implevit - -	bonis -	et divites di- - - - - - - - -	mi- - sit	in- - a-	nes. 9.
9. Suscepit Israel puerum - -	suum - -	recordatus miseri- - - - -	cor- - diæ	su- - -	æ. 10.
10. Sicut locutus est ad Patres -	nostros -	Abraham et semini - - - - -	e- - jus in	sæcu- - -	la. 11.
11. Gloria Patri et - - - -	Filio - -	et Spiri- - - - - - - - -	tui - -	Sanc- -	to. 12.
12. Sicut erat in principio et nunc et	semper -	et in sæcula sæcu- - - - - -	lorum. -	A- - -	men.

ALMA REDEMPTORIS.

V. NOVELLO.

SOPRANO SOLO.

From Advent to Purification, inclusive.






- - - - ti. Sur - ge - re qui cu - - - rat qui cu - - - rat po - - pu - lo: tu quæ
ge - - nu - - - - is - - - - - - ti, Na - tu - ra mi - ran - - - te, tu - - - - - - - um


sanc - - tum ge - - - ni - - - to - - - rem, ge - - ni - - - to - - - - rem. Vir - - - - - go
8 vi.
pri - - - us ac . . . . . . pos - te - - ri - us, Ga - - - bri - e - - - lis ab o - - - - - - - -
8 vi.

[12]



Response — "Et concepit de Spiritu Sancto." After Advent — "Dei Genitrix, intercede pro nobis."

AVE REGINA.

From Purification to Easter.





Response — " Da mihi virtutem contra hostes tuos."

REGINA CŒLI.

From Easter to Trinity Sunday.





Response — "Quia surrexit Dominus vere — Alleluia."

SALVE REGINA.

WEBBE.

From Trinity to Advent.




Organ.
Organ.
fi - lii E - væ;
SOLO. Bass.
ad te sus-pi - ra - mus, ge - men - tes et flen - tes, in hac la - chry-ma - - - - rum
CHORUS.
E - ia er - go, ad - vo - ca - ta nos - tra; il - los tu - os mi - se - ri - cor - des
Organ.
val - - - - - - le.



Response—"Ut digni efficiamur promissionibus Christi."

TANTUM ERGO.



Response — "Omne delectamentum in se habentem."


SOLO. Treble or Tenor.
1. A - des - te fi - de - les, Læ - ti tri - um - phan - tes; Ve - ni - - te, ve - ni - - te in Beth - - le - hem.
2. De - um de De - o, Lu - - men de lu - mine, Ges - tant pu - el - - læ . . . vis - - - ce - ra;
3. Can - tet nunc I - o Cho - rus an - ge - lo - rum, Can - tet nunc au - la cœ - les - - ti - um;
4. Er - - go qui na - tus, Di - e ho - di - er - na, Je - su ti - - bi sit glo - - ri - a,


Na - tum vi - de - te Re - gem an - ge - lo - rum: Ve - nı - te, ad - o - re - mus; Ve - ni - te, ad - o - re - mus; Ve -
De - um ve - rum, Ge - ni - tum, non fac - tum: Ve - ni - te, &c.
Glo - ri - a, glo - ria in ex - cel - sis De - o: Ve - ni - te, &c.
Pa - tris æ - ter - ni, Ver - bum ca - ro fac - tum: Ve - ni - te, &c.


CHORUS.
Tenor.
- - ni - te, ad - o - re - - - mus Do - - - mi - num.
Na - tum vi - de - te Re - gem an - ge - lo - rum:
De - um ve - rum, Ge - ni - tum, non fac - tum:
Alto.
Glo - ri - a, glo - ria in ex - cel - sis De - o:
Pa - tris æ - ter - ni, Ver - bum ca - ro fac - tum: Ve -
Soprano.
SOLO.
p
Organ.
CHORUS.
- - ni - te, ad - o - re - mus; Ve - ni - te, ad - o - re - mus; Ve - ni - te, ad - o - re - - - mus, Do - - mi - num.
f

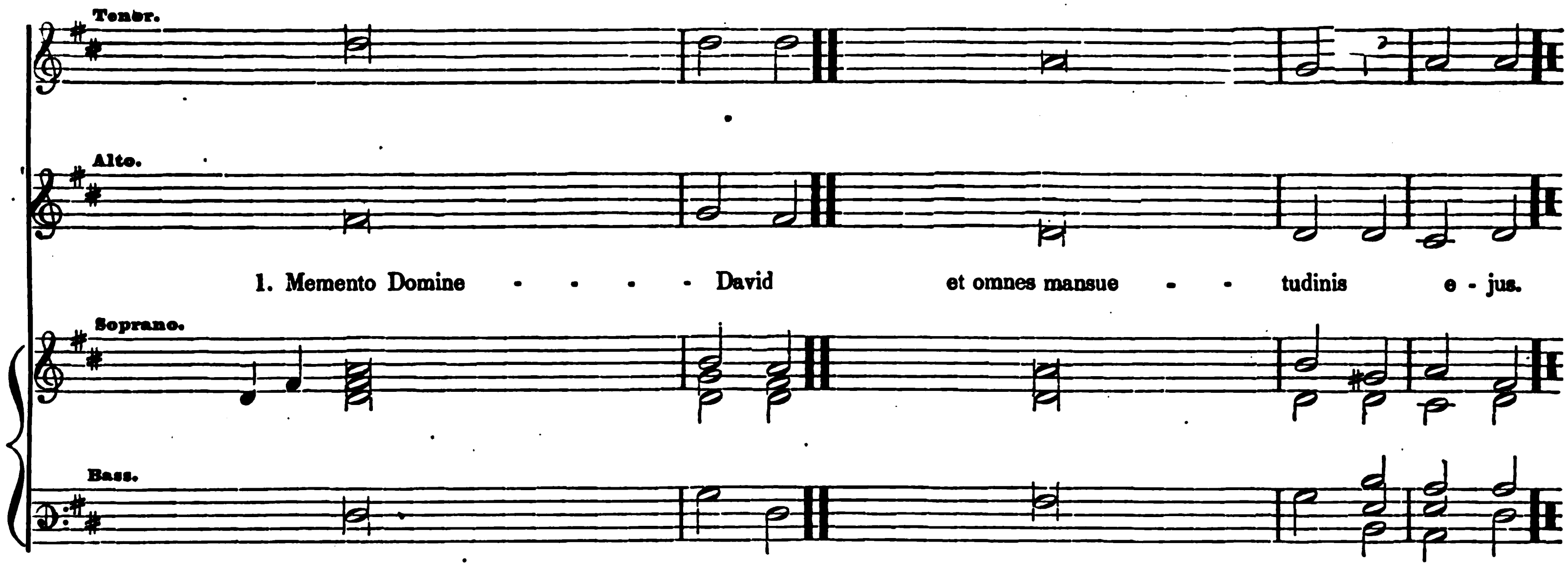


f Fiant aures tuæ in- - - ten - den- - tes, in vocem depre- - ca - ti - o- nis me- - - - æ.
p Si in - i- - quitates obser- va- - - - veris Do- - - mine, Domine - - - - quis - sus- ti - ne- - - - bit.
f Quia apud te pro- - pi- ti- - a- tio est, Et propter legem tuam sus- ti - nu - i te Do- mi - ne.



[tina
f A custodia matu- us - que ad - noc- - tem Speret Is - rael in - Do- - mi - no.
p Quia apud Dominum mi- se- ri- - cor- - dia et copiosa apud e- - um - re- demp-ti-o.
f Et ipse - - re- - - dimet Is- - rael ex omnibus in-i-qui - ta- ti - bus e- jus.
f Gloria - - - Pa - tri et Fi- - lio et Spi - ri- tu - i Sanc - to.
Sicut erat in principio et nunc et sem- - per et in sæcula sæcu - lo- rum, A- men.

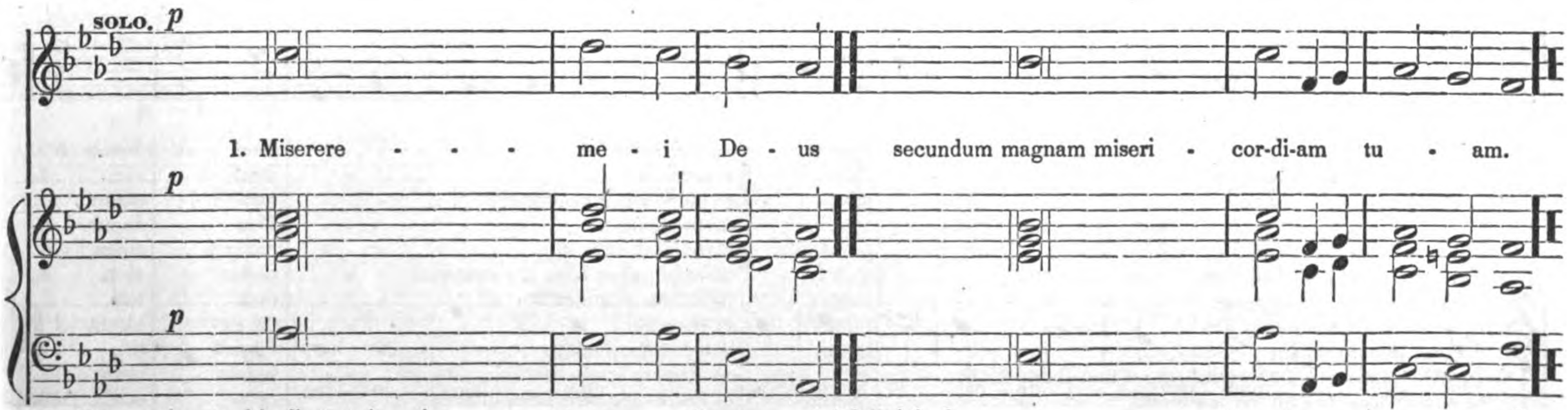
MEMENTO DOMINE.



2. Sicut juravit	Domino;	votum vovit	Deo	Jacob.	3.
3. Si introiero in tabernaculum domus	meæ,	si ascendero in lectum	strati	mei.	4.
4. Si dedero somnum oculis	meis,	et palpebris meis dormi-	tati-	onem.	5.
5. Et requiem temporibus meis: donec inveniam locum	Domino;	tabernaculum	Deo	Jacob.	6.
6. Ecce audivimus eam in E-	phrata:	invenimus eam in	campis	silvæ.	7.
7. Introibimus in tabernaculum	ejus:	adorabimus in loco ubi steterunt	pedes	ejus.	8.
8. Surge, Domine, in requiem	tuam;	tu et arca santificati-	onis	tuæ.	9.
9. Sacerdotes tui induantur jus-	titiam:	et Sancti	tui ex-	ultent.	10.
10. Propter David servum	tuum,	non avertas faciem	Christi	tui.	11.
11. Juravit Dominus David veritatem, et non frustrabitur	eam:	de fructu ventris tui ponam super	sedem	tuam.	12.
12. Si custodierint filii tui testamentum	meum,	et testimonia mea hæc, quæ do-	cebo	eos,;	13.
13. Et filii eorum usque in	sæculum,	sedebunt super	sedem	tuam.	14.
14. Quoniam elegit Dominus	Sion:	elegit eam in habitati-	onem	sibi.	15.
15. Hæc requies mea in sæculum	sæculi:	hic habitabo, quoniam e-	legi	eam.	16.
16. Viduam ejus benedicens bene-	dicam:	pauperes ejus satu-	rabo	panibus.	17.
17. Sacerdotes ejus induam salu-	tari:	et sancti ejus exultatione	exul-	tabunt.	18.
18. Illuc producam cornu-	David:	paravi lucernam	Christo	meo.	19.
19. Inimicos ejus induam confusi-	one:	super ipsum autem efflorebit sanctifi-	catio	mea.	20.
20. Gloria Patri, &c.					

PARCE DOMINE, FOR LENT.





2. Et secundum multitudinem miserati- -	o - num	tuarum,	dele iniqui-	ta - tem	me - am.	3.
3. Amplius lave me ab iniqui- - - -	ta - te	me - a,	et a peccato	me - o	munda me.	4.
4. Quoniam iniquitatem meam ego - -	cog- - -	nos - co,	et peccatum meum contra	me est	sem - per.	5.
5. Tibi soli peccavi, et malum co- - -	ram te	fe - ci ;	ut justificeris in sermonibus tuis, et [vincas	cum judi-	ca - ris.	6.
6. Ecce enim in iniquitatibus con- - -	cep- - - -	tus sum,	et in peccatis concepit me	ma - ter	me - a.	7.
7. Ecce enim veritatem - - - - -	di - lex-	is - ti ;	incerta et occulta sapientiæ tuæ ma- [nifes-	tas - ti	mi - hi.	8.
8. Asperges me hyssopo et - - - -	mun- - -	da - bor :	lavabis me, et super nivem	de - al-	ba - bor.	9.
9. Auditui meo dabis gaudium et - - - -	læ- - - -	titi - am :	et exultabunt ossa hu-	mi - li-	a - ta.	10.
10. Averte faciem tuam a pec- - - -	ca - tus	me - is,	et omnes iniquitates	me-as	de - le.	11.

V. S.

11 Cor mundum crea in - - - - -	me, -	De - us;	et spiritum rectum innova in vis-	ceri-bus	me - is.	12.
12. Ne projicias me a - - - -	faci - e	tu - a:	et Spiritum Sanctum tuum ne	aufe - ras	a me.	13.
13. Redde mihi lætitiam salu- - - - -	ta - ris	tu - i;	et spiritu principali con- -	fir - ma	me.	14.
14. Docebo iniquos - - - - - -	vi - as	tu - as;	et impii ad te - - -	con - ver-	ten - tur.	15.
15. Libera me de sanguinibus, Deus, Deus sa-	lu - tis	meæ;	et exultabit lingua mea jus- -	titi - am	tu - am.	16.
16. Domine, labia mea - - - -	a - pe-	ri - es;	et os meum annuntiabit -	lau - dem	tu - am.	17.
17. Quoniam si voluisses, sacrificium dedissem	u- -	ti - que;	holocaustis non delec- - -	ta- -	be - ris.	18.
18. Sacrificium Deo spir t s con- - -	tri - bu-	la - tus:	cor contritum et humiliatum, Deus,	non de-	spi - cies.	19.
19. Benigne fac, Domino, in bona voluntate	tu - a	Sion,	ut ædificentur muri - -	Je-	rusalem.	20.
20. Tunc acceptabis sacrificium justiciæ, obla- }	ho - lo-	causta;	tunc imponent super altare -	tu - um	vitulos.	21.
21. Gloria - - - - - [tiones et }	Patri et	Filio;	et Spiri- - - - - -	tu - i	Sancto.	22.
22. Sicut erat in principio et nunc et -	semper	et in sæcula	sæcu- - - - - - -	lorum. -	A- - men.	

STABAT MATER.



STABAT MATER.



FOR PALM SUNDAY.

G. W. LLOYD.

Allegro Assai.

To be sung during the blessing of the Palms.




p
Da - vid ; be - - ne - dic - tus, be - - ne - dic - tus qui ve - - nit in no - mi - ne Do - - mi - ni.
p
Organ.
f
O Rex Is - - ra - - el: O Rex Is - - ra - - el:
Organ.


O Rex Is - ra - - el: Ho - san - na, ho - san - na, Fi - lio, Fi - lio Da - vid; Ho - san - na, ho -
Organ.
- - san - na, Fi - lio, Fi - lio Da - vid; Ho - san - - na, ho - san - - na, ho - san - -
Organ.


na, Ho - san - na, Ho - san - na, Ho - san - na.
pp
Ho - san - - - - - - - na.
p
Organ.
Organ.

EASTER HYMN.


SOLO.
tr
tr
Al - le - lu - ia, Al - le - - lu - ia, Al - - - le - lu - - ia. O Fi - li - i - et



2.

Et mane prima sabbati,
Ad ostium monumenti,
Accesserunt discipuli. Alleluia, &c.

3.

Et Maria Magdalene,
Et Jacobi et Salome,
Venerunt corpus ungere. Alleluia, &c.

4.

In albis sedens Angelus
Prædixit mulieribus:
In Galilæa est Dominus. Alleluia, &c.

VENI CREATOR SPIRITUS.

G. W. LLOYD.



AVE MARIS STELLA.

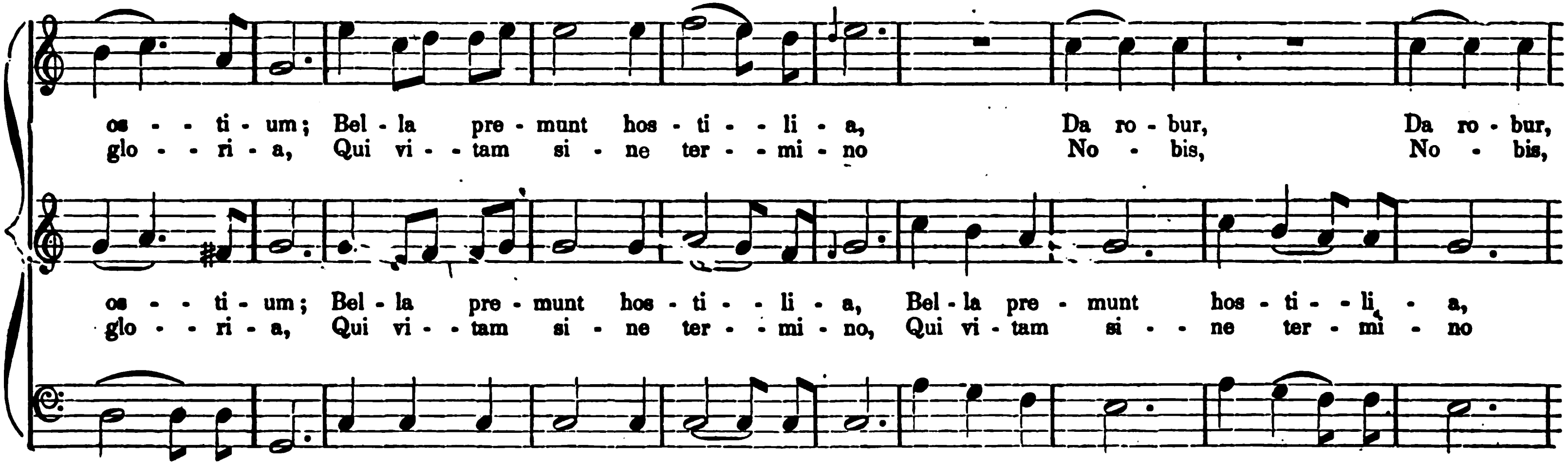


O SALUTARIS.

L' ABBE ROSE.

FOR TWO SOPRANI AND BASS, OR TWO TENORI AND BASS, WITHOUT ACCOMPANIMENT.




os - - ti - um; Bel - la pre - munt hos - ti - - li - a, Da ro - bur, Da ro - bur,
glo - - ri - a, Qui vi - - tam si - ne ter - - mi - no No - bis, No - bis,
os - - ti - um; Bel - la pre - munt hos - ti - - li - a, Bel - la pre - munt hos - ti - - li - a,
glo - - ri - a, Qui vi - - tam si - ne ter - - mi - no, Qui vi - tam si - - ne ter - mi - no


Da ro - - bur, fer aux - i - li - um. Bel - la pre - munt hos - ti - - li - a, Da ro - - - bur,
No - bis do - net in pa - tri - a. Qui vi - tam si - - ne ter - mi - no No - bis do -
Da ro - - bur, fer aux - i - li - um. Bel - la pre - munt hos - ti - - li - a, Da ro - - - bur,
No - bis do - net in pa - tri - a. Qui vi - tam si - - ne ter - mi - no No - bis do -


fer aux - i - - li - um. Da - ro - bur, fer aux - i - - li - um. Da - ro - bur, fer aux -
- - net in pa - - tri - a. No - bis do - net in pa - - tri - a. No - bis do - net in
fer aux - i - - li - um. Da ro - bur, fer aux - i - - li - um. Da ro - bur, fer aux -
- - net in pa - - tri - a. No - bis do - net in pa - - tri - a. No - bis do - net in
- - i - - - li - um. O, O, O Sa - lu - ta - ris Hos - - ti - a. . . .
pa - - tri - a. U - - - ni, U - ni tri - no - que Do - - mi - no. . . .
- - i - - - li - um. O, O, O Sa - lu - ta - ris Hos - - ti - a. . . .
pa - - tri - a. U - - - ni, U - ni tri - no - que Do - - mi - no. . . .

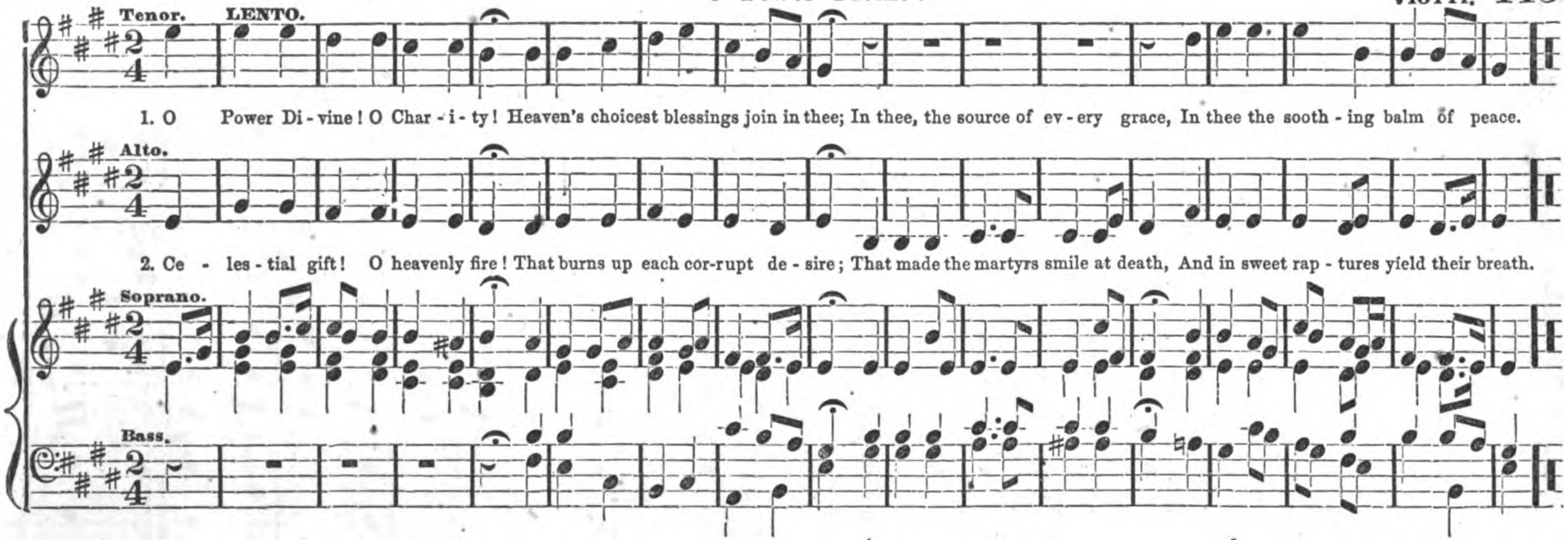
"Jerusalem, my happy Home."

The words to the following Hymns are from the "LYRA CATHOLICA," and "THE YOUTH'S CATHOLIC HYMN BOOK."



"O Power Divine!"

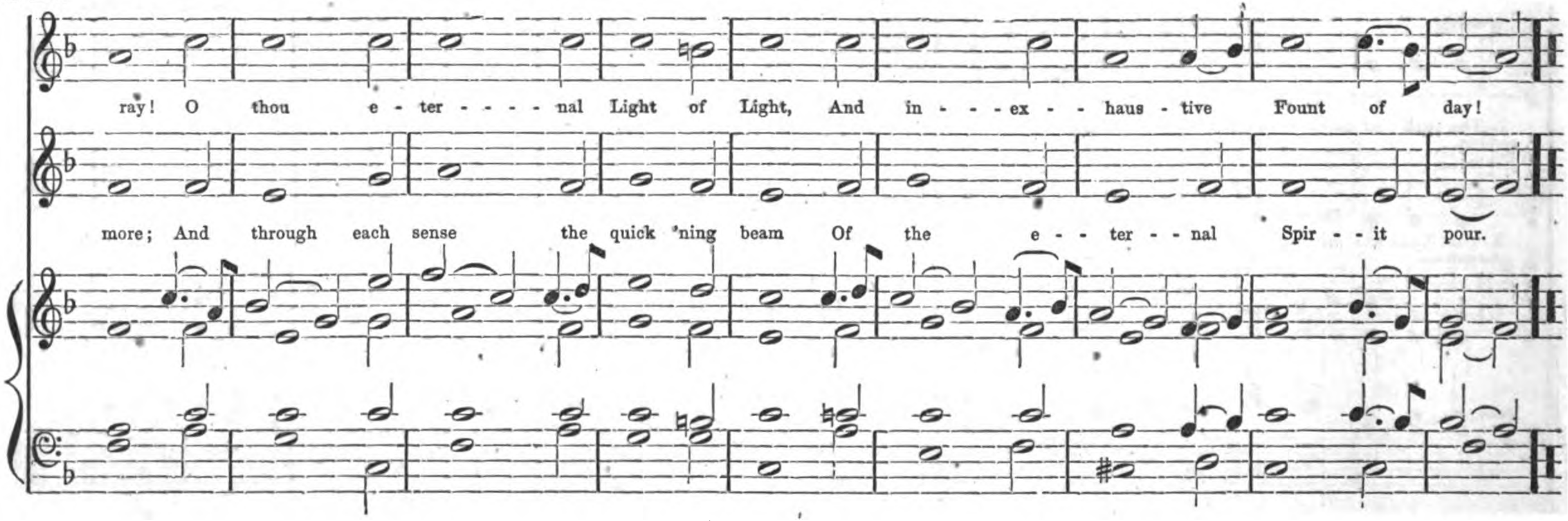
VIOTTI.



"O thou the Father's Image blest."

BEETHOVEN.





"Thou Loving Maker of Mankind."

G. W. LLOYD.



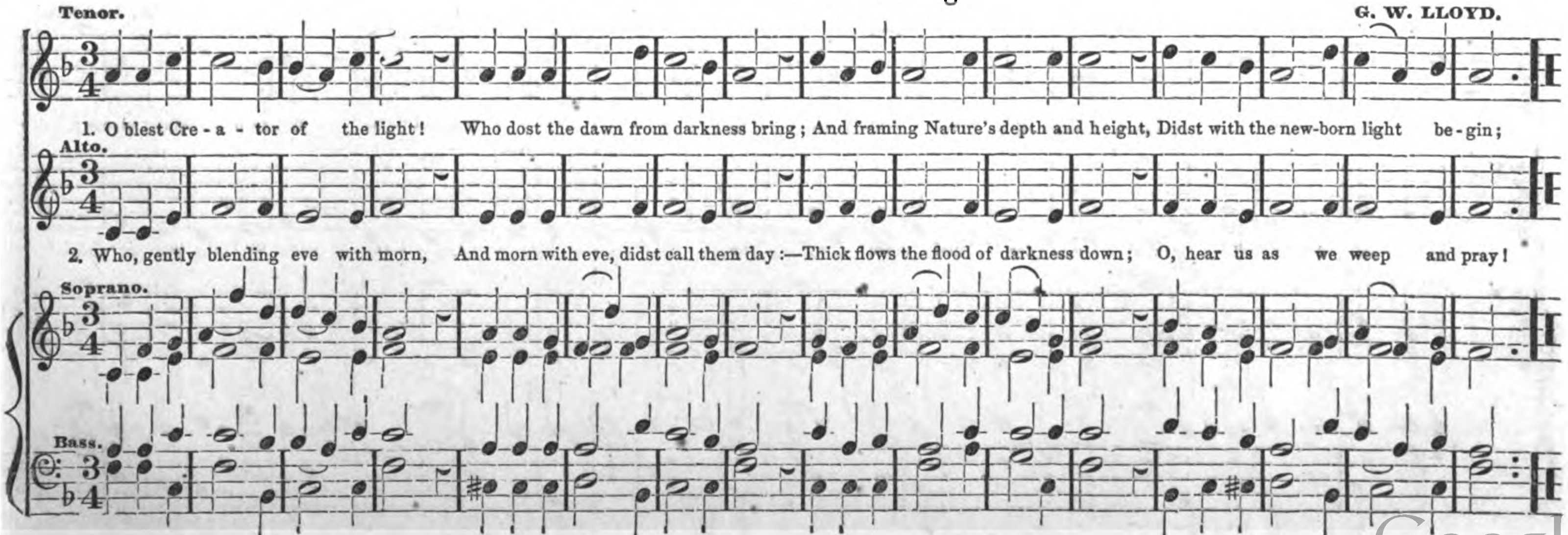
"The Pall of Night o'ershades the Earth."

G. W. LLOYD.



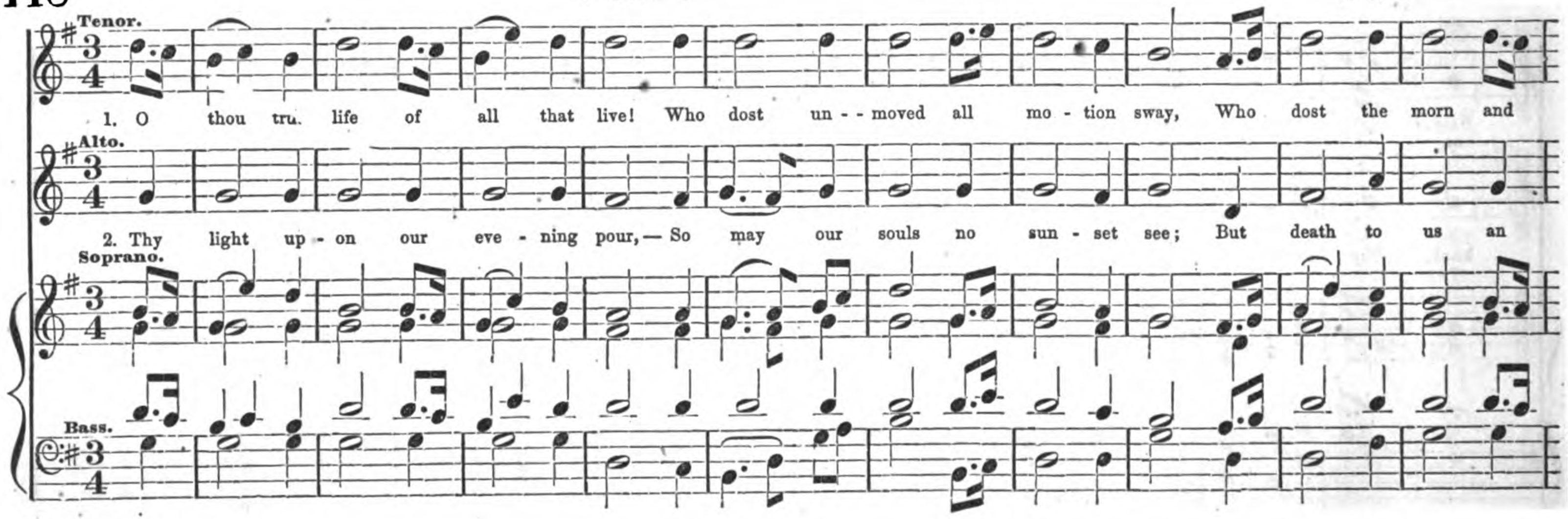
"O blest Creator of the Light."

G. W. LLOYD.



"O thou true life of all that live."

G. W. LLOYD.

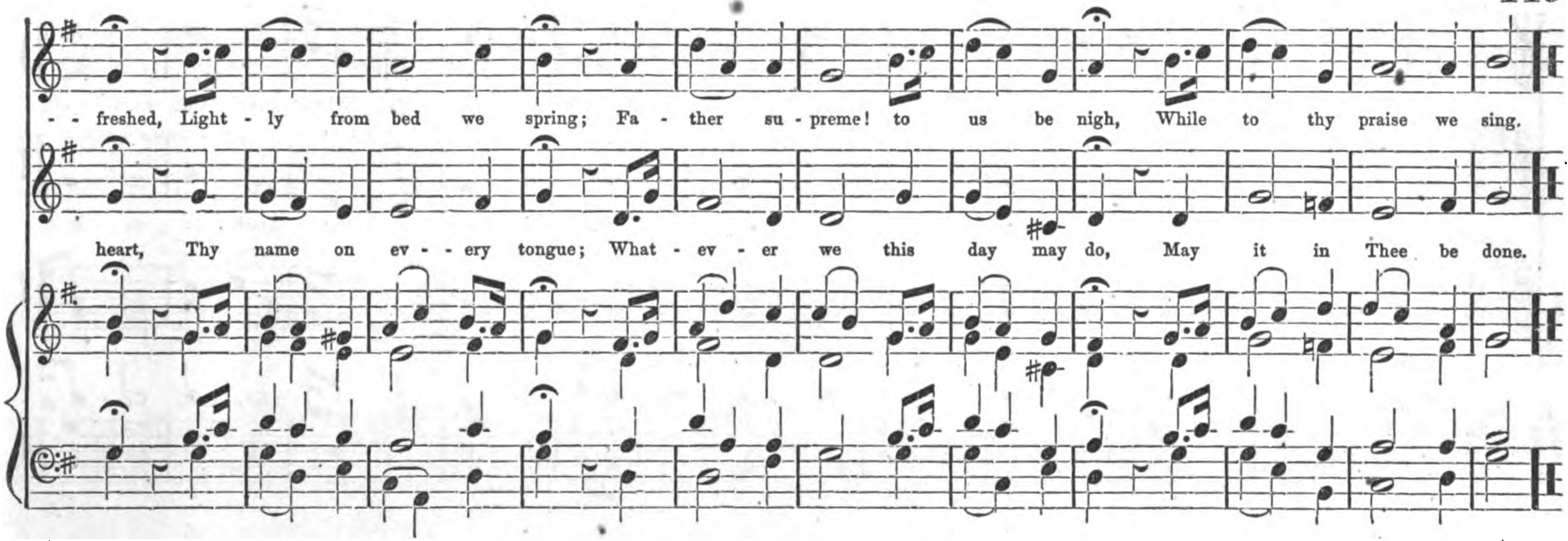




"Our limbs with tranquil sleep refreshed."

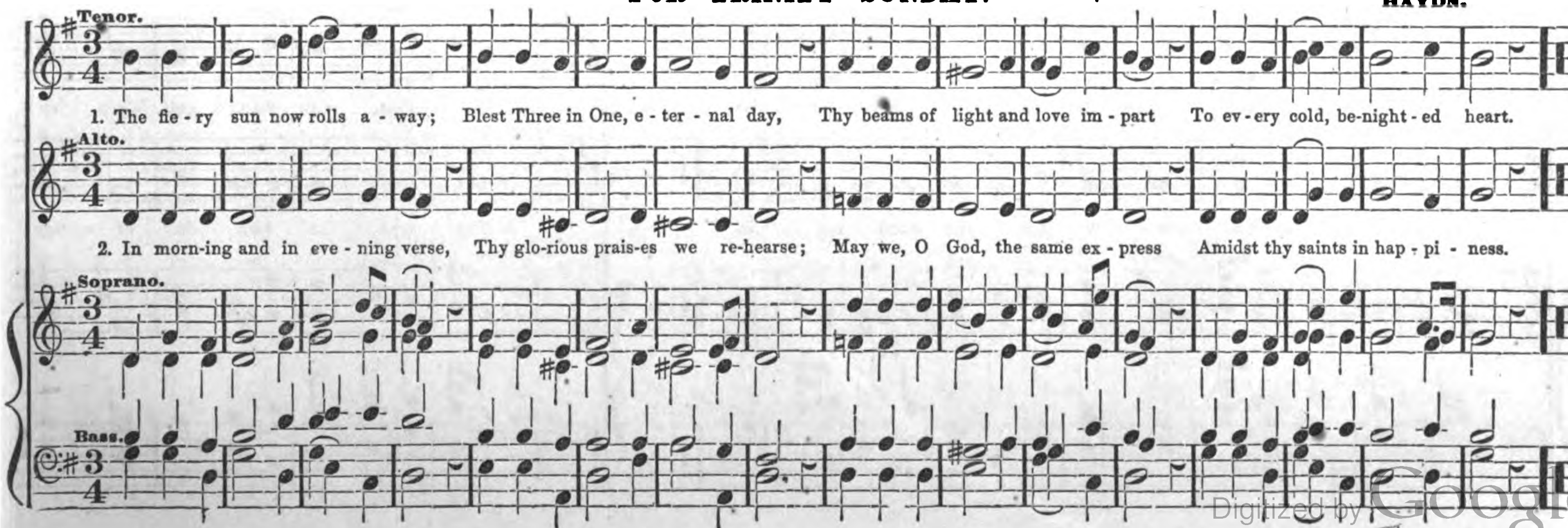
G. W. LLOYD.





FOR TRINITY SUNDAY.

HAYDN.



"Now with the rising golden dawn."

G. W. LLOYD.



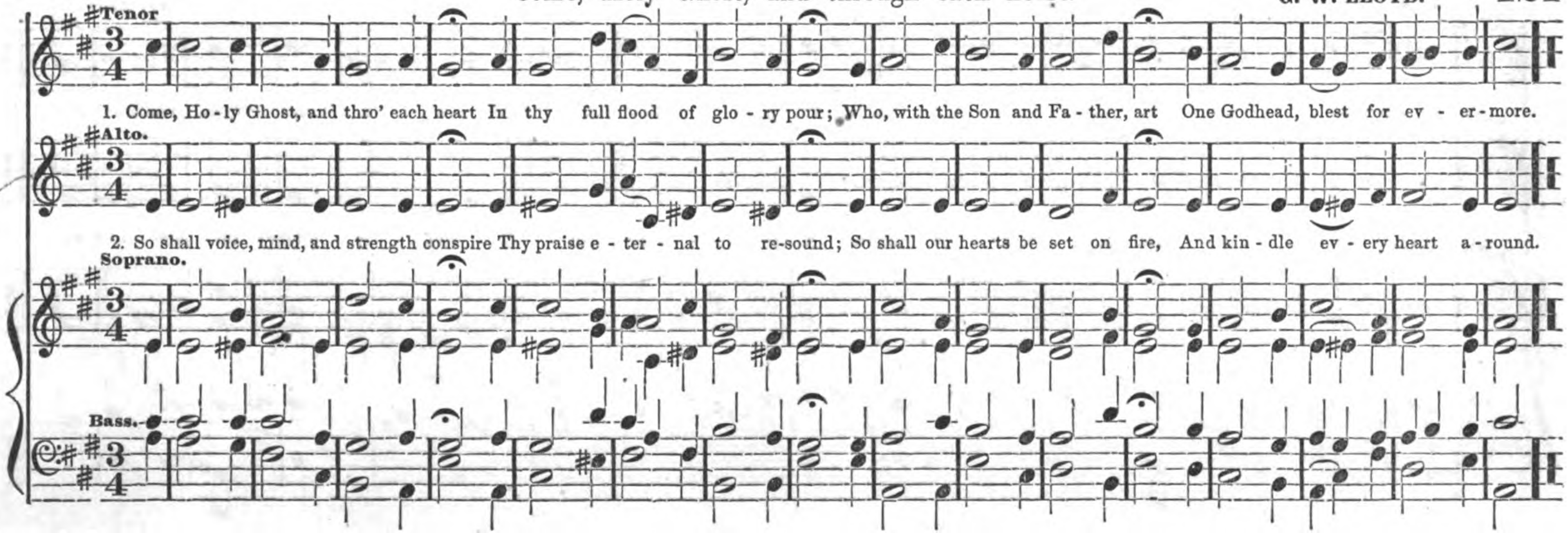
"Hail! O Queen of Heaven enthroned."

C. M. VON WEBER.



"Come, Holy Ghost, and through each heart."

G. W. LLOYD.



"Come, O Creator, Spirit blest."

G. W. LLOYD.



TRANSFIGURATION OF OUR LORD.

G. W. LLOYD.





"My God, my Life, my Love."

G. W. LLOYD.





CHRISTMAS VESPER HYMN.

Words by BISHOP HUGHES. G. W. LLOYD.

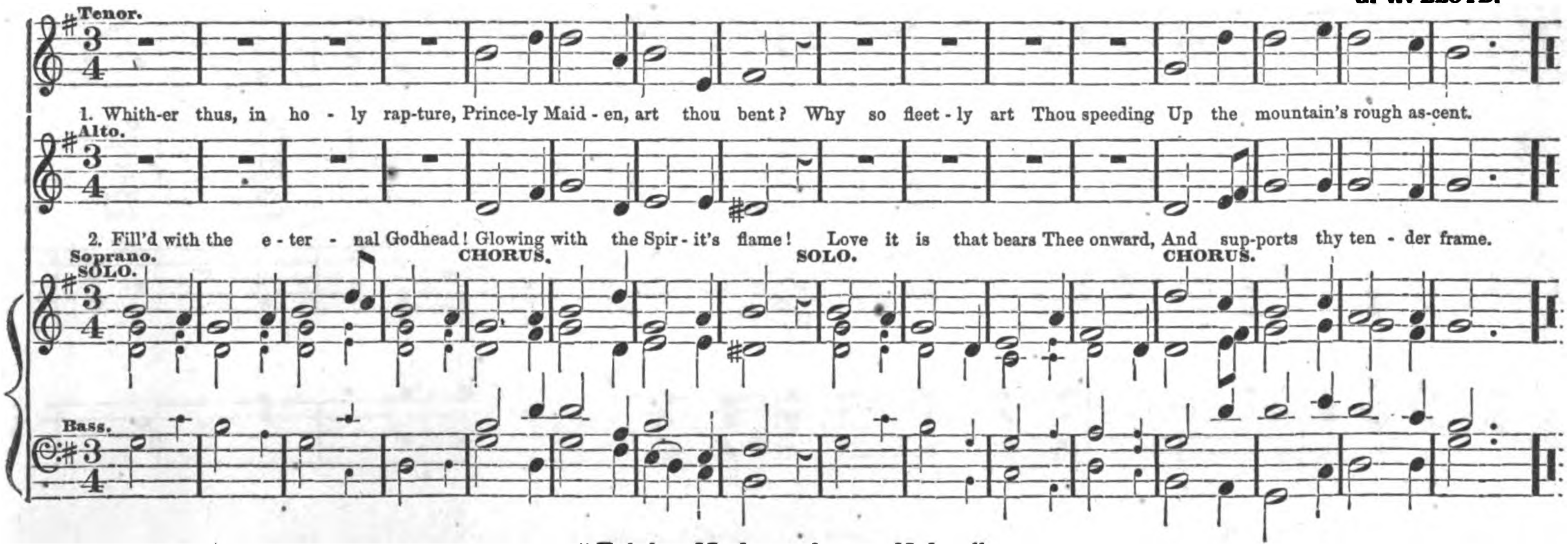



got - - - ten all, And speak, my soul, thy ves - - - per prayer, O - -
hymn of praise, And now of joy and hope it tells, Till,
harp and song, Thine are the notes of min - - - strel - - - sy; To
on the breeze, And to the listen - ing - - - earth it tells, In
hours like this; Else why, O, why that fall - - - ing tear, When
ves - - - per train; And still of joy and hope it tells, And


CHORUS.
Tenor. Lento. pp Sostenuto.
be - - - dient to that sa - - - cred call. Glo - - ria ti - - bi, Do - - mi ne.
faint - - ing on the ear, it says, Glo - - ria, &c.
thee its ran - somed chords be - - long; Glo - - ria, &c.
ac - - - cents soft and sweet as these,
all is peace, and love, and bliss?
bids cre - a - tion sing a - - - gain, —
1st & 2d Soprano.
Bass.

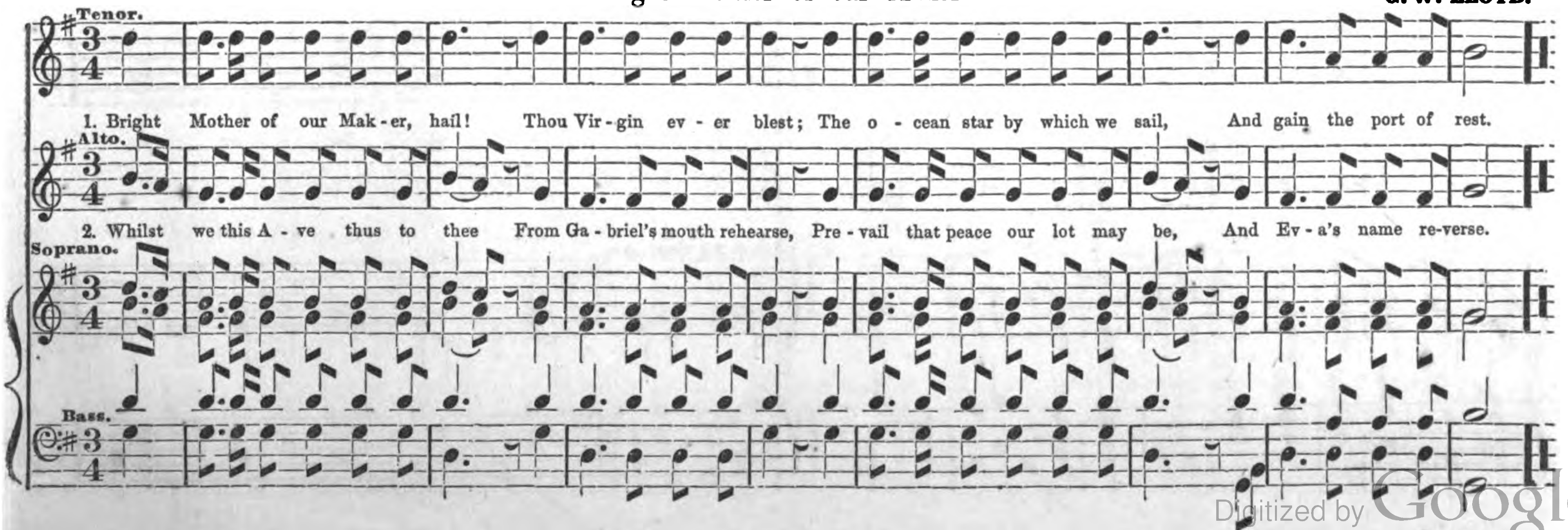
THE VISITATION.

G. W. LLOYD.



"Bright Mother of our Maker."

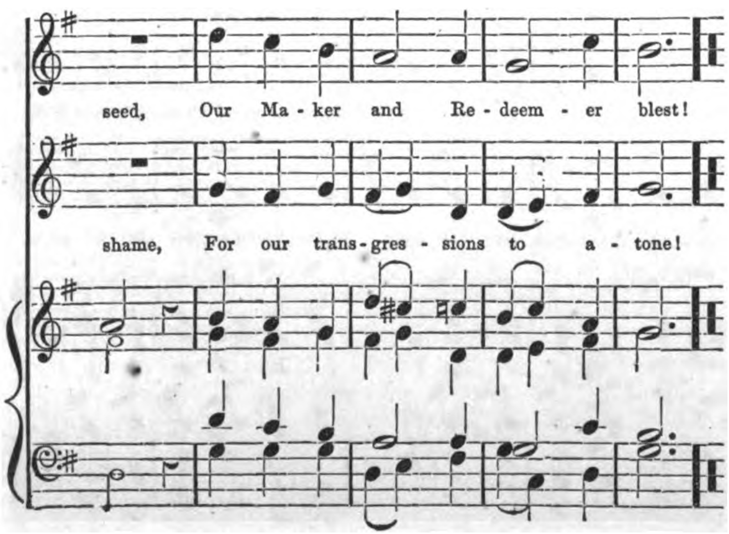
G. W. LLOYD.



"O thou pure light of souls that love."

G. W. LLOYD.





"Thou Crown of all the virgin choir."

G. W. LLOYD.





"Hail! O Queen of Heaven enthroned."

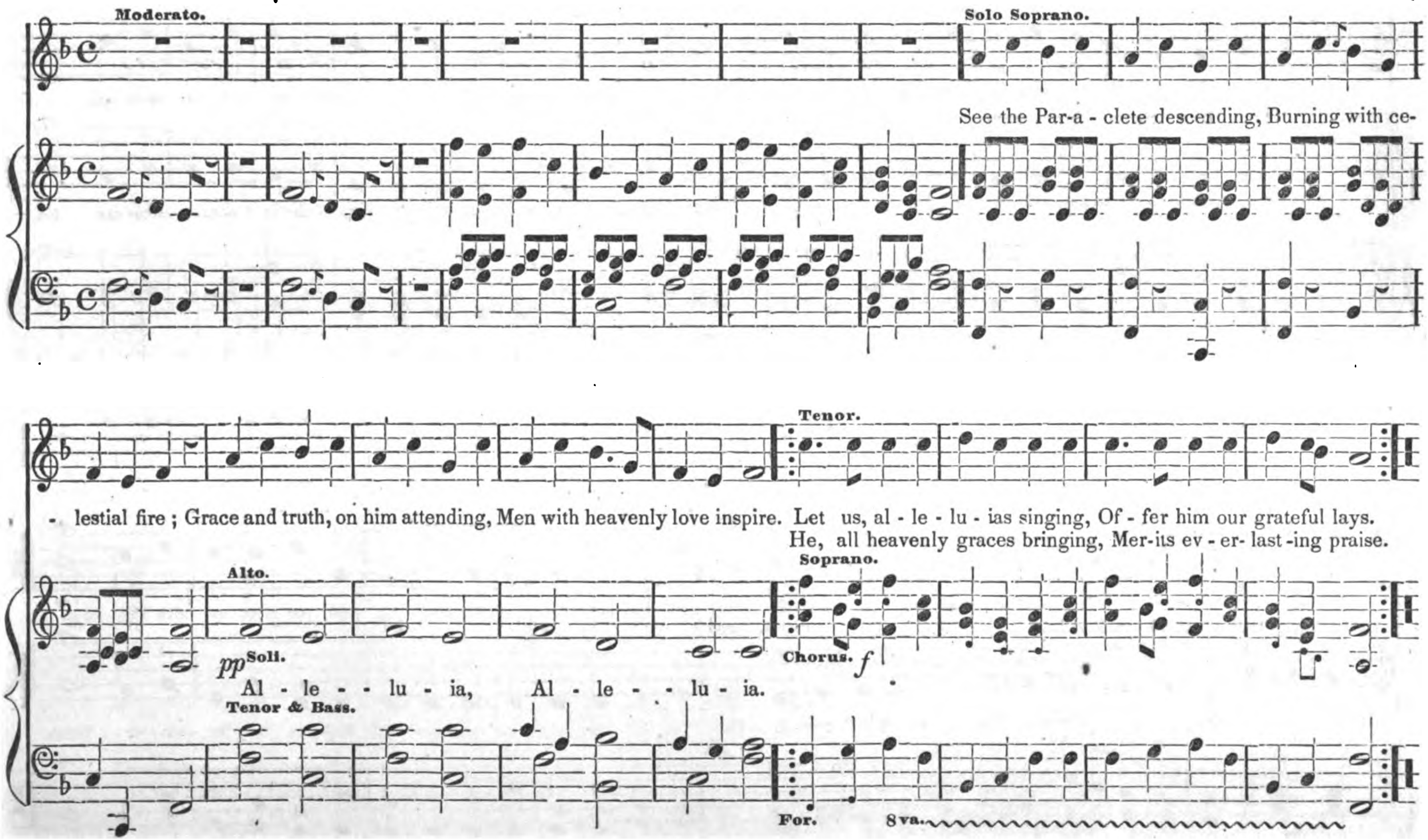
G. W. LLOYD.



"Saving Host."

G. W. LLOYD.





2.

Men, in every danger fearing,
Now the greatest dangers scorn ;
Midst of torments persevering,
Show themselves in Christ new born.
Chorus. — Let us Alleluias, &c., &c.

3.

Source of love, our hearts inflaming
With true zeal and virtue pure,
Grant we may, in heaven reigning,
Sing thy praise forevermore.
Chorus. — Let us Alleluias, &c., &c.

"The Red Sea's Dangers now are past."



3.
The posts, thus marked with sacred gore,
The wasting angel passes o'er;
The yielding sea divides its waves;
Egyptians float in liquid graves.

4.
Our paschal feast and sacrifice
Is Christ the Lamb, who for us dies:
Christ is the pure unleavened bread,
By which the purest minds are fed.

5.
O true celestial sacrifice!
By thee hell's power vanquished lies;
Relentless Death unlocks his chains,
And life eternal man regains.

6.
The tyrant prince of hellish might
Thus conquered, and th' infernal fight
Thus won, victorious Christ displays
His trophies, and to heaven conveys.

7.
That we forever may possess
This joyful paschal happiness,
From death of sin, O Jesus, free
Those that are born again of thee.

8.
To God the Father, and the Son,
Who rose from death, be homage done:
This praise forever let's repeat
To God the Holy Paraclete.



2
He from his Father's bosom sprung,
Came down to save our race;
He now returns, in triumph borne,
Back to his native place.

3
See, how the Conqueror mounts aloft,
And to his Father flies,
With scars of honor in his flesh,
And triumph in his eyes.

4
There our exalted Savior reigns,
And scatters blessings down;
With him th' Almighty Father shares
The glory of his throne.

5
Lift up your eyes, ye sons of light,
Up to the throne of grace;
See what immortal beauties shine
Around your Savior's face.

6
Come, let us join our cheerful songs
With angels round the throne;
Ten thousand thousand are their tongues;
But all their joys are one.

7
Live, glorious Lord, and reign on high;
Let every nation sing,
And angels praise, with endless joy,
Our Savior and our King.

NOVELLO.


DUETTO.
Gau - de Vir - go glo - ri - o - sa, su - per om - nes spe - ci - o - sa: Va - le, O val - de de -
Gau - de Vir - go glo - ri - o - sa, su - per om - nes spe - ci - o - sa: Va - le, O val - de de -
co - ra, Su - - per om - nes spe - - ci - o - sa, spe - - ci -
co - ra, Su - - per om - nes spe - - ci - o - sa, spe - - ci -
SOLO Primo.
Ad Lib.
- - - o - sa: Vale, O valde de - co - ra, Va - le, O val - - - de de - co - - ra.
- - - o - sa:


Ky - - - ri - e . . . . e - - - - - - le - i - son. Chris - te . . . . .
Three times.
e - - - - - - - - - le - i - son. Ky - ri - e . . . . e - - - - - le - - i - son. -
Three times.
Ky - ri - e . . . . e - - - - - - - - - - - - - le - i - son.
Bis.

GLORIA.


p
Et in ter - ra pax ho - mi - ni - bus bo - næ vo - lun - ta - tis.
f
Lau - da - mus te.
p
Ben - e - di - ci - mus te.
A - do - ra - mus te.
f
Glo - ri - fi - ca - mus te.
p
Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam glo - ri - am
tu - am.
f
Do - mi - ne De - us, Rex Cœ - les - tis! De - us Pa - ter om - ni - po - tens!
p
Do - mi - ne, Fi - li
u - ni - ge - ni - te, Je - su Chris - te!
f
Do - mi - ne De - us! Ag - nus De - i! Fi - li - us Pa - tris!
p
Qui tol - lis


pec - ca - ta mun - di! mi - se - re - re no - bis. Qui tol - lis pec - ca - ta mun - di! sus - ci - pe de - pre - ca - ti - o - nem
- nos - tram. Qui se - des ad dex - te - ram Pa - tris! mi - se - re - re no - bis. Quo - ni - am tu so - lus Sanc - tus.
f p p
Tu so - lus Do - mi - nus. Tu so - lus al - tis - si - mus, Je - su Chris - te! Cum Sanc - to Spi - ri - tu
p f
in Glo - ri - a De - i Pa - tris. A - - - - - - - - - - - - - - - - men.

CREDO.


f
Pa - trem om - ni - po - ten - tem, fac - to - rem cœ - li et ter - ræ, vi - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um.
p f
Et in u - num Do - mi - num Je - sum Chris - tum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum
p
an - te om - ni - a sæ - cu - la. De - um de De - o, Lu - men de Lu - mi - ne, De - um ve - rum de De - o ve - ro.


Ge - ni - tum non fac - tum, con - sub - stan - ti - a - lem Pa - tri, per quem om - ni - a fac - ta sunt. Qui, prop - ter nos ho - mi-nes
et prop - ter nos - tram sa - lu - tem, de - scend - it de Cœ - - - lis. Et in - car - na - tus est de Spi - ri - tu Sanc - to
Slower.
ex Ma - ri - a Vir - gi - ne; Et Ho - mo fac - tus est. Cru - ci - fix - us e - ti - am pro no - bis, sub Pon - ti - o Pi - la - to,
Faster.
pas - sus et se - pul - tus est. Et re - sur - rex - it ter - ti - a di - e, se - cun - dem scrip - tu - ras. Et as - cen - dit in
Cœ - lum, se - det ad dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re vi - vos
et mor - tu - os; cu - jus reg - ni non e - rit fi - nis. Et in Spi - ri - tum Sanc-tum, Do - mi-num et vi - vi - fi - can - tem;
qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et fi - li - o si - mul a - do - ra - tur, et



SANCTUS.



AGNUS DEI.





GREGORIAN MASS FOR THE DEAD.



KYRIE



SEQUENCE.

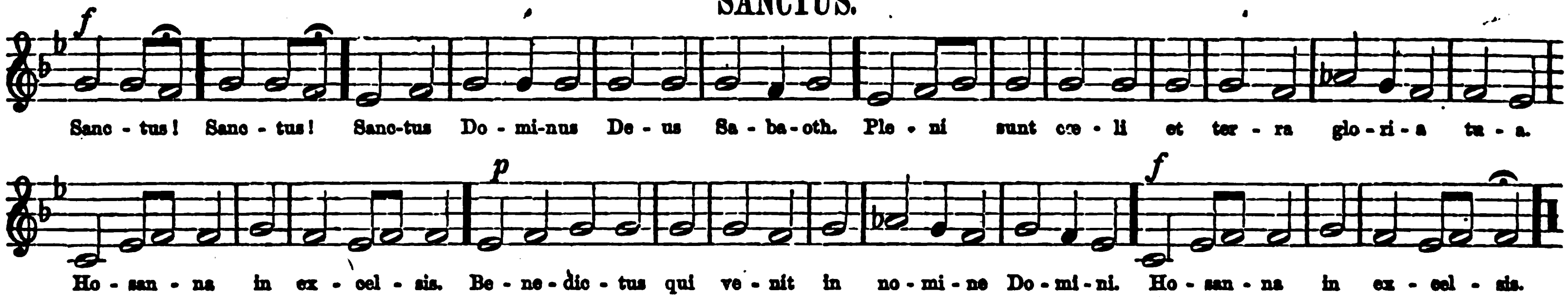



nil in - ul - tum re - ma - ne - bit. . . . . Quid sum mi - ser tunc dic - tu - rus? quem Pa - - tro - num ro - ga - tu - rus,
ff
cum vix jus - tus sit se - cu - rus? Rex tre - men - dæ ma - jes - ta - tis, qui sal - - van - - dos sal - vas gra - tis,
p
sal - va me, fons pi - - e - - ta - - tis. Re - cor - da - re, ... Je - - - su Pi - e, quod sum cau - sa tu - æ
mf
vi - æ, ne me per - - - das . . . il - la di - e. Quæ - rens me se - - - - dis - - - ti las - sus;
re - de - mis - ti cru - cem pas - sus; tan - tus la - - - bor . . . non sit cas - sus. Jus - te Ju - dex
ul - ti - o - nis, do - num fac re - mis - si - o - - nis, an - te di - em ra - ti - o - nis. . . . . .
In - ge - - mis - - - co tan - quam re. - - us, cul - pa ru - bet vul - tus me - us: . . . sup - pli - can - ti


par - ce, De - us. . . . . Qui Ma - ri - am ab - sol - vis - ti, Et la - tro - nem ex - au - dis - ti,
Mi - hi . . quo - que spem - de - dis - ti. Pre - ces me - æ non sunt dig - næ, Sed tu, . . bo - nus,
fac be - nig - ne, Ne pe - ren - ni . . cre - mer ig - ne. In - ter o - ves . . . . lo - - cum præ - sta,
Et ab hæ - dis me se - ques - tra, Sta - tu - ens . . . in . . . par - te dex - tra. Con - fu - ta - tis . . .
ma - - le - dic - tis, Flam - mis a - cri - bus ad - dic - tis Vo - ca me . . . cum . . . be - ne - dic - tis.
O - ro . . sup - plex, et . . ac - cli - nis, Cor con - tri - tum qua - si ci - nis, ... Ge - re
cu - ram me - i fi - nis. . . . . La - cry - mo - - sa di - es il - la Qua re - sur - get ex . . . .



SANCTUS.



AGNUS DEI.



LIBERA.




in Di - e . . . il - la . . . . tre - - men - - - - da, . . Quan - do Cœ - - - li mo - - - ven - di sunt
et . . . Ter - - - - ra, Dum ve - - - - - - - - - - - ne - ris ju - di - ca - - - - - re . . .
sæ - - - cu - lum per ig - - - - nem. Tre - mens fac - tus sum e - go et . . . ti - - - - - - me - o
dum dis - cus - si - o ve - ne - rit at - - que ven - tu - ra . . . i - - - ra, Quan - do Cœ - li
mo - - - ven - di sunt et . . . Ter - - - ra; Di - es il - la, di - es . . . I - - ræ, ca - lam - i - ta - tis . .
et . . mi - - se - - ri - æ! Di - es mag - na et . . . a - ma - ra, . . . val - de. Dum
f
ve - - - - - - - - - - ne - ris ju - di - ca - - - - - - re . . . sæ - - - cu - lum per


ig - - nem. Re - qui - em æ - ter - nam do - na . . . . . e - is, Do - mi - ne, . . et lux
per - pe - tu - a lu - - ce - at . . . . e - is. Li - be - ra me, Do - - - - - - - mi - ne,
de . . . . mor - - te æ - ter - - na in Di - e . . il - la . . . . tre - - men - - - da, . : Quan - do
Cœ - - li mo - - - ven - di sunt et . . . Ter - - - ra, Dum ve - - - - - - - - ne - ris
ju - - di - - ca - - - - - - - - re . . . . sæ - - - - cu - lum per . . . ig - - - - - nem.

KYRIE.


SOLO.
CHORUS.
Ky - ri - e e - le - i - son. Chris - te e - le - i - son. Ky - ri - e e - - - - - - le - i - son.


Pater noster.
P. Et ne nos inducas in tentationem.
Sed libera nos a ma - lo.
P. Aporta inferi.
Erue, Domine, animam e - jus.
P. Requiescant in pace.
A - - men.
P. Domine, exaudi orationem meam.
Et clamor meus ad te ve - niat.
P. Dominus vobiscum.
Et cum spiritu tu - - - o.
P. Oremus.
A - men.